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March '95

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Of Queensrÿche

European Jazz Veteran
Daniel Humair

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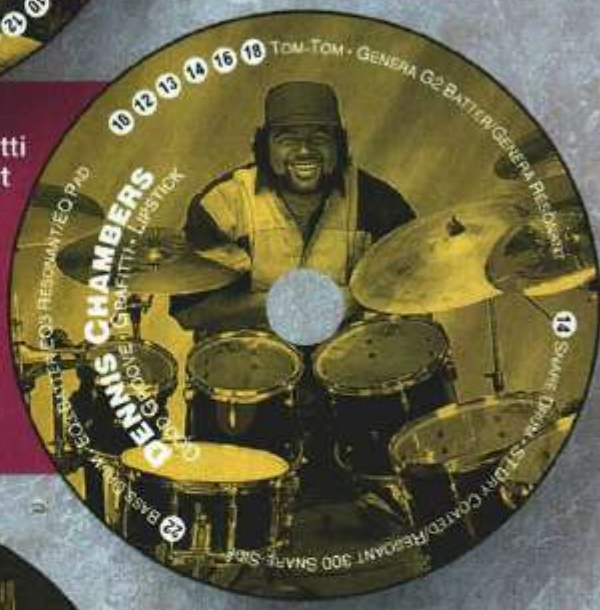

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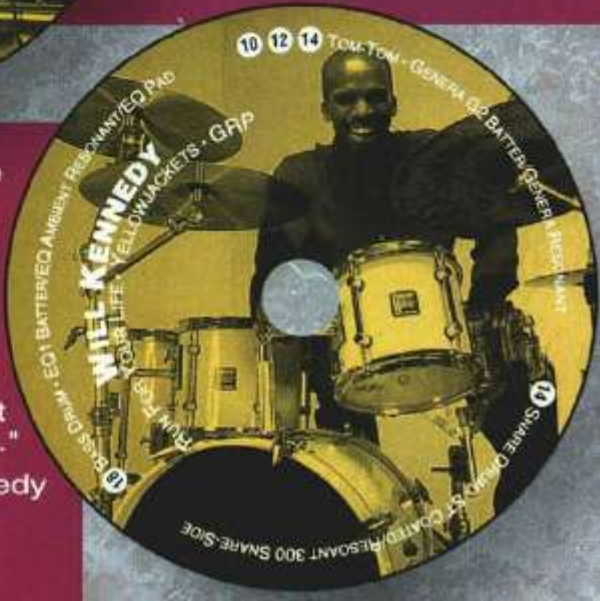
-Jonathan Mover



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-Will Kennedy

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Sit down and listen to the new Queensryche disc, *Promised Land.* That's all you need to do to realize that Scott Rockenfield has matured into one of the most musical prog-rock drummers out there. Check out his thoughts on balancing the chops with the music in this revealing cover story.

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Students Of The Instrument

Though many readers are unaware of it, the first eighteen years of my career were spent as a professional player and private instructor. However, since the start up of *Modern Drummer* in 1977, my performing activities, for the most part, have been curtailed to sitting in with local bands on occasional weekends. Though *MD* takes up the majority of my waking hours, I still maintain a fully equipped home studio so I can play whenever the mood strikes. I've always been a firm believer in staying in good playing shape and keeping abreast of the latest techniques through books and videos.

Recently, as I worked through some rather difficult new material in my studio, it occurred to me that even after over forty years of drumming, I was *still* basically a student of the instrument, continually learning new things. Interestingly, just when you think you've finally got it all together, along comes a new technique you feel the need to master; a new recording with a pattern you feel compelled to figure out; a new book that opens you up to an entirely different concept; a new young player who suddenly makes you aware of just how far *behind* you've actually fallen—and how much you've yet to accomplish.

After spending several painstaking hours on that new material one Sunday afternoon, I was elated when it all suddenly began to fall into place. And yet, somehow, I knew it wouldn't be long before I'd be back in my studio feeling the need to work on something else. Sooner or later, you resign yourself to the fact that as a musician, the learning process is really a never-ending one.

I can recall a conversation I once had with a drummer who had been playing around ten years, who told me he'd decided to *stop* studying. He honestly felt he had learned just about all there was to know, and there was no real reason to study any longer. Naturally, I found his comments rather astounding, to say the least. Even after forty years, I can't imagine *ever* being able to say I now know it all—that I've mastered the instrument and there's no need to study any further. Actually, I think you'd be hard-pressed to find *any* serious professional player out there who would dare make that statement.

The truth of the matter is, the longer we play, the more we realize just how much there is left to learn. Eventually, we accept the fact that we're students of the instrument throughout our entire lifetime. But despite the hard work, the continual efforts and the constant striving for improvement at our craft, I doubt whether there's anything else most of us would rather be doing for a lifetime.

RS

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The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER RONALD SPAGNARDI
ASSOCIATE PUBLISHER ISABEL SPAGNARDI
MANAGING EDITOR RICK VAN HORN
FEATURES EDITOR WILLIAM F. MILLER
ASSOCIATE EDITOR ADAM J. BUDOFSKY
EDITORIAL ASSISTANT SUZANNE HURRING
ART DIRECTOR SCOTT G. BIENSTOCK
ART ASSISTANT LORI SPAGNARDI
ADMINISTRATIVE MANAGER TRACY A. KEARNS
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CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Matt Peiken, Teri Saccone, Robert Santelli, Robin Tolleson.

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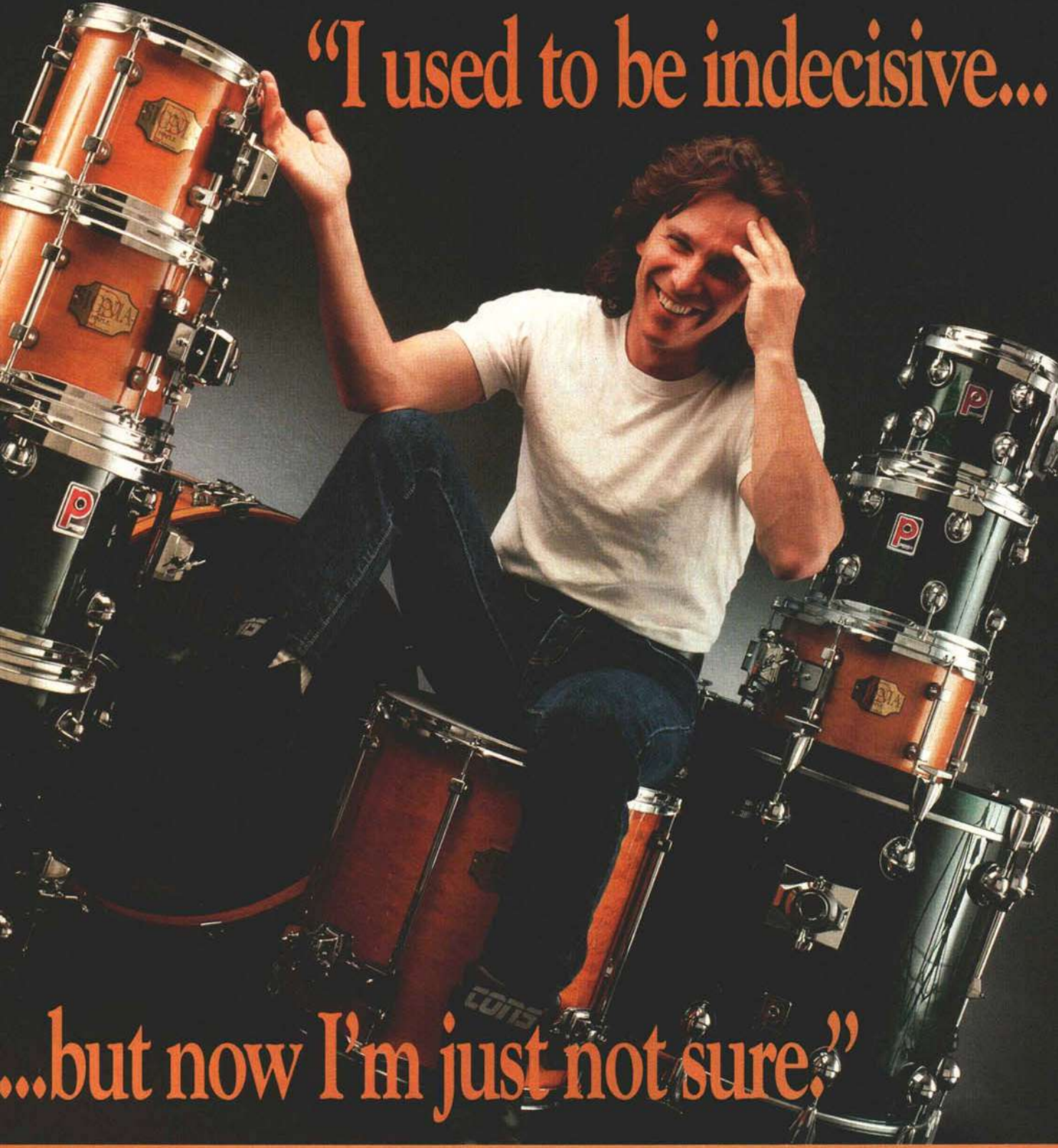

When it comes to choosing between Signia and Genista, Rod Morgenstein just can't make up his mind.

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Be sure to check out Rod on the new Dixie Dregs release "Full Circle."

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Simon Phillips

Q I've been a big fan of yours for years. Your playing on everything is incredible, but I think the songs you played with Joe Satriani are the best. Could you explain the sound of your snare drum on Joe's "I Believe"? I have a hard time with my snare, and on that song yours is so clear and sharp. I also have your video with songs from *Protocol,* but I can't find the CD anywhere. Could you tell me how to get a copy?

Steve Yarbrough
Frankfort, IL

A Thank you for your kind comments. When it comes to the snare drum sound on "I Believe," I don't exactly remember what drum I used—but I can guarantee that the microphone was a Shure *SM57.* The main thing I do is start with new heads. In the case of a snare drum I would normally use a Remo *Ambassador* snare-side head on the bottom and a Remo *CS* coated head on the top. I make sure that the snares themselves are in good condition, and then I proceed to tune the drum. I tune both heads fairly tightly—but not beyond the limit of the snare drum. In other words, the heads still ring freely if tapped at the edge with a finger.

If the drum has a proper snare bed then the snares will not have to be tight at all. Most people are surprised to see how loose mine really are. I also rarely use any damping; I prefer to tune an undesirable ring out. Once the drum is sounding good acoustically, it's a matter of recording it properly. In my experience most engineers will choose an *SM57* to start with. It's a good reference point.

Next in the chain of events will be the mic' amplifier ("mic' pre"). Ideally this should be a Neve, Focusrite, API, or some other high-quality unit. The problem with lower-grade channels or consoles is the lack of headroom available before distortion. Typically the microphone sits only about 2" away from the edge of the drumhead, where the sound pressure level must be in excess of 110 dB—which is incredibly loud. The transience is enormous and it takes a good piece of electronics to be able to handle that without degenerating the sound. I always ask the producer or the engineer at the studio I'm going to record in to make sure they have at least a couple of Neve channels: one for the kick drum and one for the snare drum. It really makes a difference.

Lastly, it is important how you strike the drum. You must let it speak and not choke it or stop it from responding in any way. Remember, you don't have to hit the living daylights out of drums; they will invariably sound better if struck a little lighter than you think.

As for *Protocol,* there are two CDs available: *Protocol* from Music for Nations, 333 Latimer Road, London W10 6RA, England and *Force Majeure* from B&W Music Ltd., Meadow Road, Worthing, BN11 2RX, England. In the States I believe they're available through Audiophile Imports, Box 4801, Lutherville, MD 21094-4801.

Larry Mullen, Jr.

Q I recently purchased the video cassette of U2's live performance in Sydney, Australia. Your playing is both tasteful and passionate. The music of your band is nothing short of inspirational. I'd like to know about those metallic devices you're hitting to the right of your rack tom. It doesn't sound like you're hitting a cowbell or tambourine. Also, could you please give a description of your entire setup (cymbals, tom sizes, etc.)?

Alex Davis
Brielle, NJ

A Thanks very much for the kind words. Although they may not sound like it, the two "metallic" items I'm hitting are in fact an LP cowbell and a Rhythm Tech *DST (Drumset Tambourine).* A full description of my setup includes Yamaha *Maple Custom* drums (24" bass drum, 14" rack tom, 16" mounted floor tom), a 7x12 Brady snare drum, a 3 1/2 x13 Ludwig snare drum, and *Paiste* series cymbals in the following sizes: 16", 17", and 18" *Power Crashes,* an 18" *Full Crash,* a 22" *Power Ride,* and 14" Heavy hi-hats.

THE CALM BEFORE THE STORM

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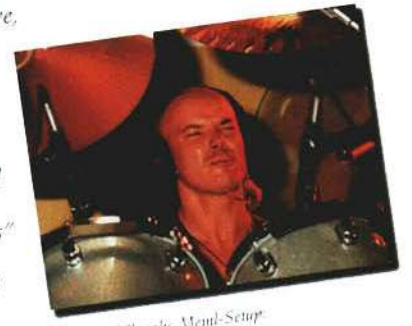

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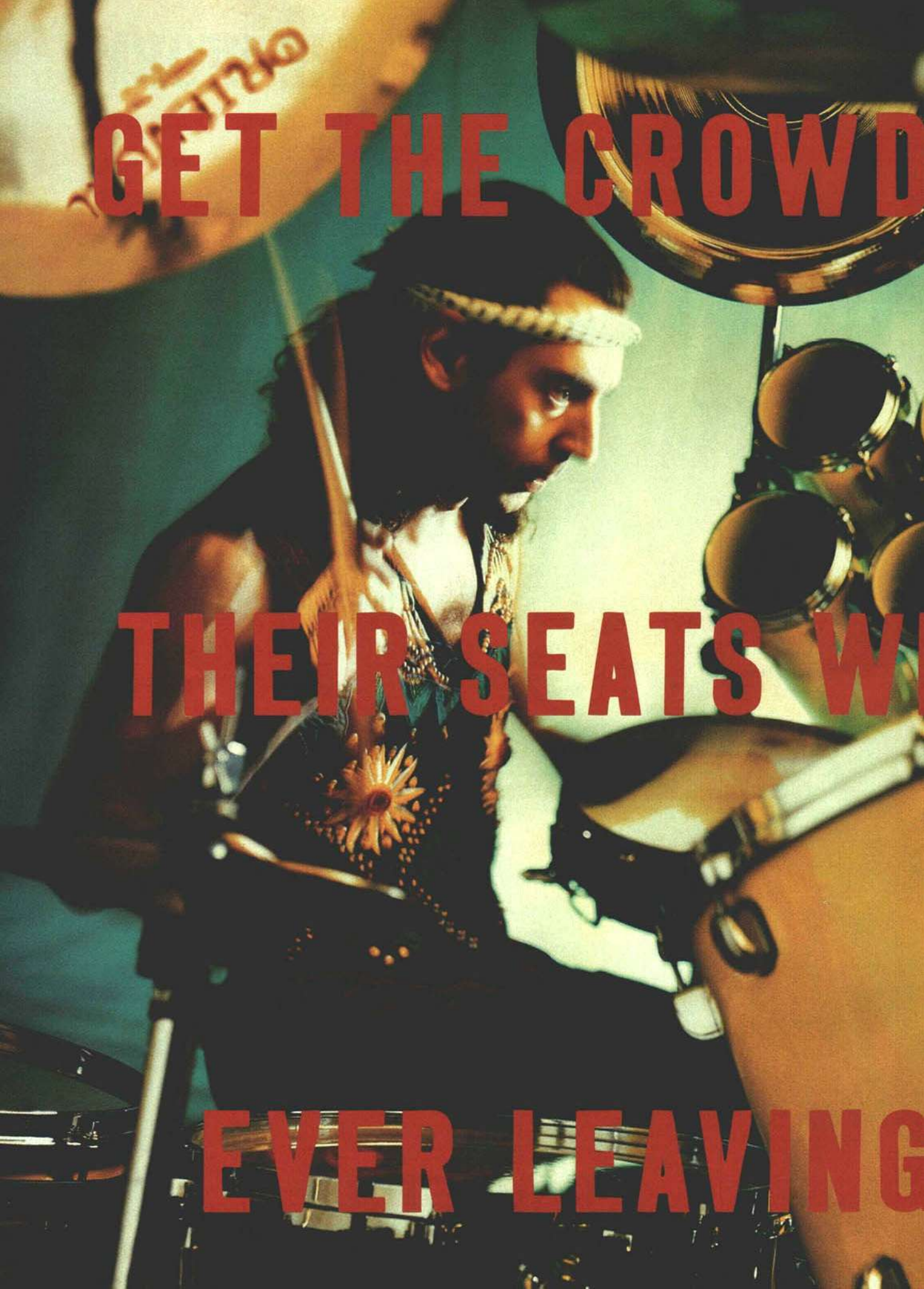
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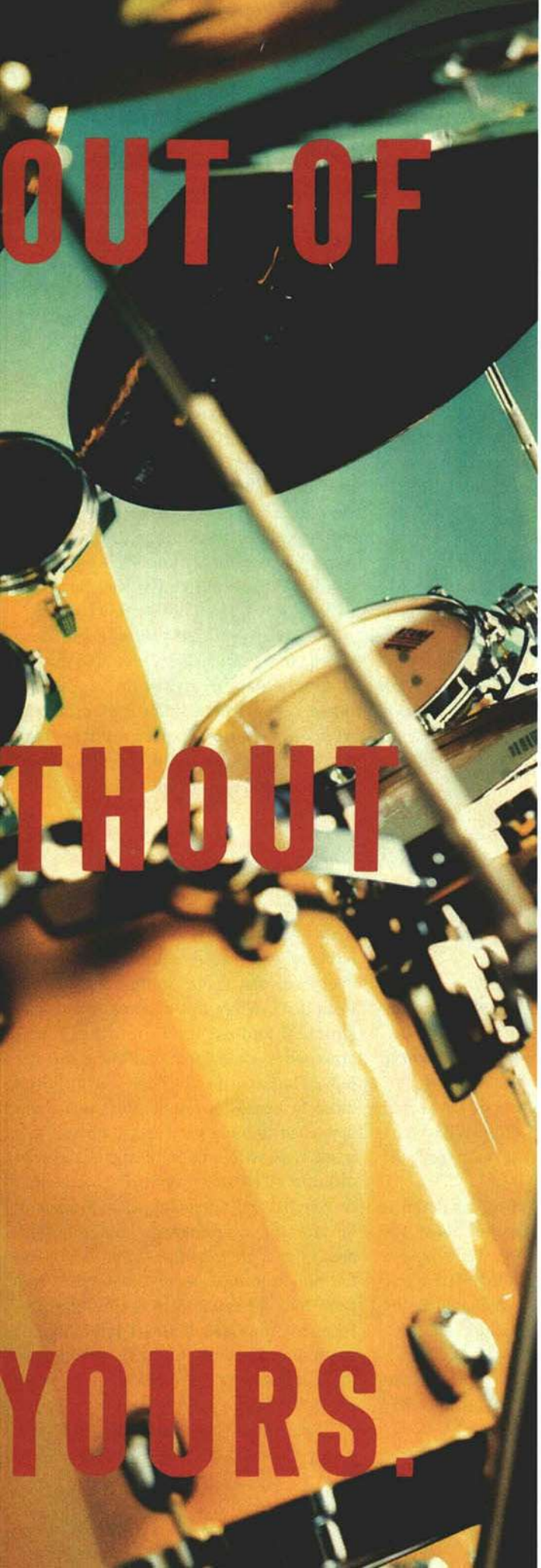
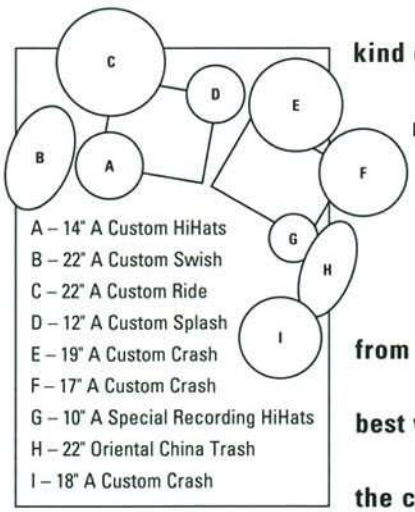


IT IS A MOMENT which every drummer lives for: The spotlight shifts to the rear of the stage. The rest of the band takes a breather. And the drummer tears into a burning solo. Few do more with this moment than Simon Phillips.

Simon's trademark is his inventiveness. And to help keep his sound fresh, he relies upon Zildjian's Oriental China Trash cymbals. Because in addition to giving him an authentic "trashy" sound, they can stand up to the kind of punishment he dishes out.



So take it from Simon: the best way to get the crowd out of their seats is to make them notice what you're doing in yours.

Zildjian

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AT THE SCHOOL LEVEL

I found the December *Editor's Overview,* "At The School Level," quite interesting. As a product of public school music programs myself (I started playing snare drum in the school band during the fifth grade), I feel now as I did then: grateful! If these privileges regarding music and the arts in school are not utilized, then surely they will be taken away. When that happens, it becomes an unfortunate obstruction for all whose only initial chance to follow their creative and musical dreams are through the programs offered in school. I agree, "This is an opportunity that shouldn't be missed by anyone who's serious about their music." Thanks for the editorial.

Peter Magadini
Montreal, Quebec, Canada

I couldn't agree more with your "At The School Level" editorial. Involvement in school music activities is extremely important for a drummer. Sure, back in high school it wasn't considered the "in" thing to do. But now that I look back, I wish I had joined the band. I've been playing for ten years and I still can't read music. I'm in college now, where I've joined the marching band, and I'm just beginning to learn to read. By the way, your new basic reading series for beginners *(Understanding Rhythm)* is probably the best thing you guys have done. I'm definitely looking forward to its continuation.

Dave Orth
Wampsville, NY

MAKING THE BUDDY CONNECTION

I recently received the December issue and read in the *It's Questionable* department the letter from Richard Zawadzki asking how he could obtain a copy of Buddy Rich's *Mercy Mercy* album. It seems this poor guy had collected all of MD's "Top Twenty-Five Drum Albums" except that one, and it was out of print! Well, knowing what a great record it is because I'm lucky enough to own a copy, I phoned the *MD* office. The folks there put me in touch with Richard. We spoke about drumming and music in general for over an hour. To make a long story short, Richard now has all twenty-five albums, and I have some Buddy Rich drum battles along with some assorted metal stuff. My thanks to *MD* for continually bringing us all together within this great "drum circle" of ours.

Ed Toth
Miami, FL

Your advice to the young man asking about Buddy Rich's *Mercy Mercy* album was okay, but there is more exciting material becoming available every month. Here are some examples:

Buddy Rich: Illusion (Sequel Jazz, NXT CD 181), a three-CD set produced in Great Britain. It has a broad sample of Buddy from the Charlie Parker group to his own New Big Band.

Buddy Rich: Swingin' New Big Band/Keep The Customer Satisfied (two albums on one CD) (BGOCD169), and *Take It Away* (BGOCD 210; originally *The New One!,* Pacific Jazz ST-20126), both available from The Record Center, 45-46 Loveday St., Birmingham, England. If you have a credit card, purchase from overseas sources is very easy, since you don't have to worry about exchange rates.

Buddy and Mel Torme: *Together Again For The First Time* (Mobile Fidelity Lab UDCD 592).

Buddy Rich & His Big Band (Jazz Hour EBCD 2119-2), recorded in Germany in 1986.

Sing & Swing With Buddy Rich (Verve POJJ 1585).

B.R. Europe '77 (DAWE 60) Another British issue. Track 7, "So What!" by Miles Davis, is a scorcher and worth the price of the CD alone!

As far as I know all of this material is still in print; some of it has just come out. Additionally, much of *The Rich Report,* the newsletter of the Buddy Rich Fan Club, is devoted to new material being issued worldwide. Their address is P.O. Box 2014, Warminster, PA 18974.

Tom Keast
St. Ignatius, MT

HELP FOR THE WORKING DRUMMER

About the same time every month I get this little tinge of excitement knowing that the new *Modern Drummer* will be available soon. I anticipate what the articles may be about, and these past few months have made me realize just how useful your magazine is to me. Articles in your August and October '94 issues concerning the aspects of proper recording techniques, microphone selection and placement, and other meaningful aspects of PAs and drums were *extremely* helpful to me. They provided valuable information to those of us who are relatively new to the professional side of drumming. I must thank Mark Parsons for writing such a comprehensive and useful set of articles that seem to have been written exclusively for me!

I've always enjoyed your in-depth interviews, honest product reviews, and diverse rhythmic exercises. But in response to these recent installments of practical advice for the less-experienced working drummer, I felt I needed to let you know just how good a magazine you have.

Tony Carby
Louisville, KY

A MESSAGE TO DAVE

I recently heard the news, as did almost everyone, that Dave Abbrazzese had left Pearl Jam. While this announcement both shocked and disappointed me, I was appalled to read later that Dave did not leave, but was fired. This is a little too close to home for me, as the same thing happened to me a year ago. Although my band was still unsigned and relatively unknown, I can sympathize with how Dave must feel. I felt compelled to write in an attempt to encourage someone who always encouraged others. I've never had the opportunity to meet Dave, and I had been looking forward to seeing him perform live one day if Pearl Jam came to Australia. But your magazine highlighted the fact that he is not only a great drummer but a very nice guy as well. For reasons I can't explain it seems to be the good guys who get canned the most. I firmly believe

that you can be the best drummer in the world, but it means nothing if it takes you out of touch with what life is all about: getting on with others.

Dave, you're an inspiration not only as a drummer but as a person, too. So hang in there; we're on your side. I enjoyed Pearl Jam's music, but I'll never buy another record of theirs again. I will, however, be buying anything new with you on it. So go to it, and make sure it's available down under.

Phil Scamp
Melbourne, Australia

KUDOS TO THE EXPO

I just returned from the National Music Expo in San Jose, California. I want to thank *Modern Drummer* both for co-sponsoring the drum clinic series and participating in the event. *(Editor's note: See this month's* Industry Happenings *department.)* I've been playing drums for thirty-three years, but I learned something today. Steve Houghton's clinic demonstrated that Steve is a great teacher. He critiqued my playing and truly inspired me. Sometimes, as we get older, we get a bit jaded when it comes to our own playing. But Steve set me straight on a few key points in my playing, which I truly appreciated.

I've performed under many challenging circumstances in my career. But none have been as nerve-wracking as playing to a room full of drummers! Steve's approach of "pulling" you out of the audience to play—while setting his own ego on hold—was well worth the price of admission.

Gary Nasatir
Castro Valley, CA

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"these drums do what they're supposed to do..."

- tim alexander

Starclassic drums use die-cast hoops for improved rigidity (for better tuning and shell integrity), better consistency (from hoop to hoop), and superior attack and clarity. They also function as the heart of the Star-Cast mounting system.

"When I play, I try to focus on what I can do to make the most out of the music." stresses Tim Alexander. "That's why I always push myself to go for the most *musical* solution."

Tim's idealism has earned him a place as one of progressive rock's most respected drummers (as evidenced by his recent win in Modern Drummer's Readers' Poll as Best Progressive Drummer). One listen to Tim's work with PRIMUS or his alter ego band, LAUNDRY, confirms him as a true role model for the 90's and beyond.

Tim's attitude towards his drums is no different than his attitude towards his music.

Maybe this explains why all of us at Starclassic were so pleased to learn that Tim had chosen Starclassic for his creative endeavors.

"Drums represent me and how I want the listener to perceive me. "These drums do what they're supposed to do ...they look great, they sound great and on top of it all, they're simple."

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Steve Gorman

"I'm in a band with five drummers," says the Black Crowes' Steve Gorman, "especially Chris and Rich Robinson, the songwriters. In their heads, they are the two best drummers on earth—and they really are. I mean, when you write a song, you know what you want from the drumkit. Chris always says to me: 'You play what I'm thinking.' I've got my ideas and they've got theirs; it always comes together and works for what's best for the song."

Indeed, on the Black Crowes' new album, *Amorica,* egos took a back seat. "I didn't go into the record with a game plan for myself, like how I want the drums to come across," insists Gorman. "We move into new areas as a *band.* There are songs that didn't make the record that have much more drums, but the ones that made it are the strongest songs. I can say it 'til I'm blue in the face, but the ultimate truth about the Black Crowes is that the songs come first."

Whereas on previous albums the band would just go into the studio and "crunch it out" in a week or two, *Amorica* proved to be a more painstaking project. "We got off the road, and for the first time we took five months to chill out," recalls Gorman. "We spent a lot of time recording the songs; we wanted to open things up a little bit and see what direction we wanted to go in."

One of the ways the Black Crowes opened things up on the new record was by enlisting outside musicians, most notably percussionist Eric Bobo. "Just having that underlying blanket of percussion means that in a lot of cases I get to do a lot less," muses Gorman. "I can just lay back and groove, while this guy plays some really neat fills, a lot of attacking stuff. But at the same time, listening to how he's complementing me gives me even more ideas; it inspires me to do more. Different songs have different needs, so you have to find the balance."

In another radical departure from the past, the band hired a new producer, Jack Puig, for the sessions. "Jack would say, 'For this song I have this kick drum sound in mind. What do you think?' Six hours later, you're sitting there going, 'Today!' But then you hit the kick drum and think, 'I would have waited a *year* for that sound.' When you hear yourself the way you've always wanted to hear yourself, that's a lifetime of inspiration."

• Greg Siegel

Scott Crago

Scott Crago's objective with the Eagles has simply been to fit in. "Don Henley is the original drummer in this band, and I won't overstep that. I respect my position. Don Felder has an ear for exactly everything that is on the record and so does Glenn Frey. It's, 'We need to make this sound like the records....' That's what the fans want to hear. They don't want to see some new drummer up there doing fills that weren't on the records.

"Going into it, I knew my job ahead of time," Crago explains. "That made it easier, but I had to adapt my style a bit. I couldn't wail like I did on the Infectious Grooves records. I listened a lot to Henley play, and he's a laid-back, interesting drummer. He's not Vinnie Colaiuta, but that's what's cool about him. He just lays the groove down, and I learned a lot about that."

Crago's toughest challenge was being, as he explains, three different drummers. "Not only do I play Eagles songs on this tour, I also play songs from the solo careers of the guys. We played Joe Walsh's 'Funk 49' and Henley's 'Dirty Laundry' and 'Boys Of Summer.'" (When Henley plays the old Eagles material, Crago plays percussion, like the famous timbale fill on "Hotel California.")

"Joe's songs represent Joe pretty well," Crago says. "They're a little left-field and crazier, more free. Don's songs are very thought-out, and you need to play the parts exactly. Glenn's songs are very rhythmic, solid, and straight-ahead. It's a different approach for each."

On a ten-day tour break, the band occupied two studios in order to mix an MTV concert (which first aired in October) and to

record four brand new Eagles tunes. One of the tunes is "Get Over It," which is also represented in a live version. On the live cut, it's entirely Crago, but the studio version is both Crago and Henley, who overdubbed different parts. "When they brought in that song," Scott recalls, "it was just guitar, a rough vocal, and a drum machine beat. I needed to cop the attitude of the tune and then incorporate what I wanted. The idea was to approach it like an Eagles song, though. I've done a lot of sessions, so I know how to approach it that way. By the time we had gone back in to record it, they had taken my ideas, and they said they liked the way I ended it and the tom break in the middle. I wanted to add what I could, but not be overbearing, so I was happy."

Robyn Flans

Chris Parker

As an alumnus of '70s groove kings Stuff, Chris Parker did double-drumset duty with Steve Gadd, the pair creating pockets so deep you could drive a *Camaro* between the 8th notes. Today Stuff are back with the Parker-produced *Made In America.* Recorded in tribute to their late friend and pianist Richard Tee, the album captures the gospel fervor and R&B intensity that infused classic albums such as *Stuff, More Stuff,* and *Stuff It.*

Parker's profile as a session heavyweight has remained high since the '70s, with the ever-youthful, forward-thinking player contributing to numerous records and tours, including work with Lou Rawls, Salt 'N' Pepa, Bob Dylan, Michael Bolton, Aretha Franklin, and Milton Nascimento, plus six years with the *Saturday Night Live* band. As Parker recalls his *SNL* experience under the leadership of guitarist G.E. Smith, his honesty is startling: "G.E. fired me—*twice.* He got the gig initially because he was married to Gilda Radner. Once he got the gig, he played it for all it was worth. Our bridge is burned. If my saying this bothers him he can take me to court."

Parker was fired after Smith decided to change the band's sound: "G.E. decided that the drummer was the place to start," says Parker, matter-of-factly. "Then G.E. got a record deal and called me *back* to the band. So I charged him triple scale—plus cartage. Ten days before the date, he canned me again."

Parker knows better than anyone the ups and downs of the music business. Though he's seen great loyalty from artists such as Dylan and Rawls, others have treated his skills flippantly. "There's a lot of weirdness in the upper echelons of the industry," says Parker. "I've tried to be as nice as I can for twenty-five years, but basically, it can be a slimy business."

•Ken Micallef

Hugh Wright

It was May 30, 1992. Boy Howdy had just recorded their first album and made their first video, and their future held nothing but promise. Drummer Hugh Wright was on his way back to his hotel in Dallas, Texas, when he stopped to help another driver in distress on the LBJ Freeway.

"Two other men stopped, and we got the driver out of his pickup truck. Then another car hit all four of us. The driver we were helping died, another man died, and the other helper lost his right leg and two of his right fingers. I was flung fifty-five feet and landed on the median, which was grass, not concrete."

Wright was in a coma for five months, interned first in Texas and then Los Angeles, where he came out of his coma and began to rehabilitate. Two days after his release from the hospital, on Thanksgiving, Wright began to practice three hours a day. As he began to recover, the band had its first hit single on country radio, "A Cowboy's Born With A Broken Heart."

Miraculously, Wright was able to record the band's next project, a six-song EP called *She 'd Give Anything,* and was thrilled when the title track stayed at Number *3* on the country charts.

The band has been touring fairly regularly through '93 and '94, and Hugh has been right there with them, even though in the beginning, the pace was very exhausting for him. While he is still working with a speech therapist, Hugh says he's even been working on adding backup vocals.

Boy Howdy have been working on a new album, which is due out shortly, and Hugh feels incredibly fortunate. "God gave me four gifts: The first is my wife's heart. The second is that music never left me; it's in my heart, my mind, and in my spirit. The third gift is a dream of mine—I prayed for the band to have a hit record. And the fourth gift is that I'm alive."

• Robyn Flans

News...

Sandy Gennaro has been playing dates with Peter Noone, Junkyard Angels, and the Uptown Horns. He also has two videos coming out on DCI in their *Ultimate Beginners* line called *Intro To Drums* and *Drum Basics.* Also, congratulations to Sandy and his wife, Shari, on the birth of their daughter Jeri Anne.

Denny Fongheiser has been touring with Diamanda Galas and John Paul Jones. Denny also plays drums on "Mr. Jones" and percussion on the rest of the Counting Crows' newest. In addition, he has played on recent records by Wallflowers, Joshua Kadison, and Danny Peck, on one track for Sam Phillips for a film, and on the *Lion King's* "Hakuna Matada"—and he's been doing all of that when he's not on tour with Heart.

James Kottak is on the new Warrant LP and working on a record with Keith Olson.

Clem Burke on the "definitive Blondie compilation," *The Platinum Collection.*

Peter Magadini recently performed in Brazil. He also did a few clinics while he was there.

Dave Samuels recently quit his gig with Spyro Gyra. He's currently making plans to tour with the Caribbean Jazz Project, featuring Paquito D'Rivera and Andy Narell.

Sue Hadjopoulos recently performed in Europe with Cyndi Lauper and is currently on tour with Joe Jackson.

MD contributing writer **Robin Tolleson** recently recorded the Hip Bones' *Not For Sale,* on Outback Records.

Dave Grohl recently played with Tom Petty on *Saturday Night.* **Steve Ferrone** is currently on the road with Tom

Did MD Ever Cover...?

Q Have former KISS drummers Peter Criss and Eric Carr and current drummer Eric Singer ever been featured in your magazine either in interviews or columns? If so, can you tell me in which issues those stories appeared? Also, have you covered Allen Schwartzberg or Craig Krampf? What has become of these two gentlemen?

Matt Minadeo
South Euclid, OH

A Peter Criss was the cover artist on MD's February/March 1981 issue. *Updates* on Peter appeared in the January '85 and October '86 issues. The late Eric Carr was the subject of a feature story in the September '83 issue, along with *Updates* in the January '85 and August '86 issues and an *In Memoriam* piece in March of '92. Eric Singer was featured in October of '90, with an *Update* in October of '92. He's also included in the January '95 "Metal Drummers Round Table"

Allen Schwartzberg was the subject of a feature in the December '88 issue. He's active today in the New York session scene and can be heard on many jingles and soundtracks. Craig Krampf was the cover artist on our May '86 issue, and also was the author of a series of informative *In The Studio* columns from late 1987 through early 1989. Craig is currently playing and producing in the Nashville area.

Drum Doctor CD

Q I'm writing in regard to the November '94 story on the Drum Doctor, Ross Garfield. In that story Ross mentions a CD he created called *The Drum Doctor Does Drums* that really interested me. Can you give me some information on how I could obtain it?

Michael Kennedy
Novato, CA

A Ross Garfield's CD is distributed by Big Fish Audio (Los Angeles, California). You can reach them at (800) 717-FISH to obtain price and ordering information.

Rogers XP-8 Drums

Q About four years ago I bought a set of Rogers *XP-8 Power Shell* drums in a blue mist covered finish. The set consisted of a 16x22 bass drum, 8x12, 9x13, 10x14, and 12x15 toms, an 8x14 Ludwig maple *Classic* snare drum, and some miscellaneous hardware. I found it in a newspaper ad and paid $300 for it. I thought it was a fair deal.

Since then Rogers has gone out of business and I have had conflicting information about these drums. I would like to know more about them, such as their age, their quality, whether they were made in America, and their approximate value.

John Demarkis
Manchester, MA

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A Our resident drum historian, Harry Cangany, provided us with the following information: "The Rogers *XP-8* shells were introduced on July 28, 1979. They featured eight cross-laminated plies of maple with staggered seams. The drums were built at the CBS/Rogers facility in Fullerton, California. (Later Rogers series called the *R-360* and *R-380* were imported from Taiwan by CBS. And still later, after CBS sold the name to a New York distributor called Island Music, Taiwanese-made copies of the *XP-8* drums with non-maple shells were on the market briefly—until Island went out of business. This has led to some confusion about which Rogers drums were American-made and which were not.)

"Blue mist was one of the most popular finishes among the twelve available in the early '80s. The sizes of your toms were available as early as 1979, but bass drums were initially only 14" deep, which means that your 16" bass drum is a slightly later model. Given this situation, I would estimate your kit to be eleven to twelve years old. I could tell more about your Ludwig snare drum if the badge and strainer were described.

"At this point, the going value for California-made Rogers drums is not as high as for the earlier Ohio-made drums. But six American-made drums plus hardware for $300 is a bargain by any means."

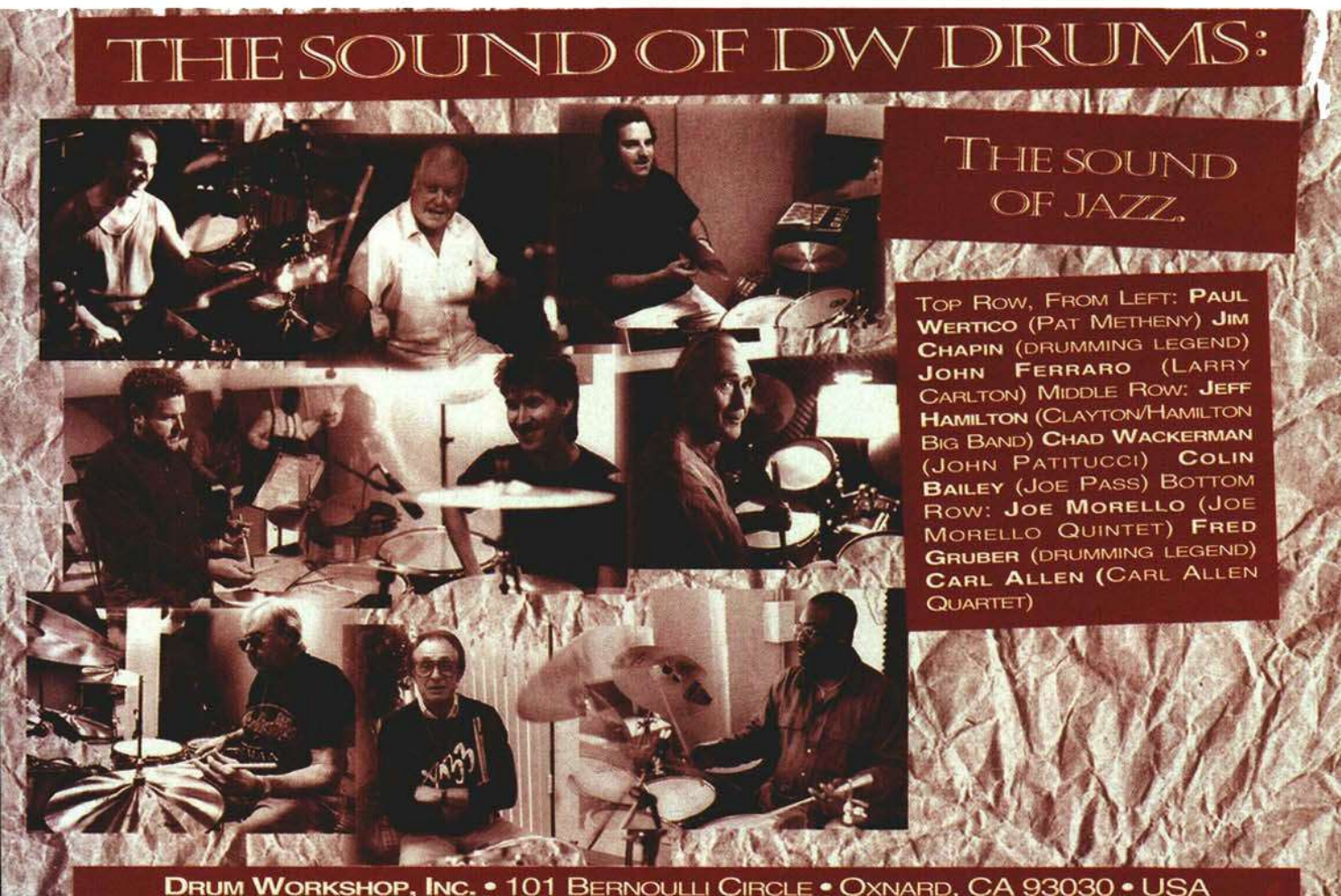
Brush Information

Q Recently some of my favorite players have inspired me to take an interest in brashes. Are there any instructional books on the subject? Also, what about notation? I've devised my own makeshift system of notation, but it's far from being organized. Is there standard notation for brushes? If so, where can I find information on it?

Chad Henderson
Spartanburg, SC

A There are two excellent book/cassette packages on the subject of brushes. They are *Contemporary Brush Techniques,* by Louie Bellson, Tony Bellson, and Dave Black (Alfred Publishing) and *The Sound Of Brushes,* by Ed Thigpen (CPP Belwin). There is also an outstanding video called *The Living Art Of Brushes,* by Clayton Cameron (DCI Video). Clayton also authored a series of articles on the subject of brashes in *MD*'s *Jazz Drummers' Workshop* department in the June, July, and August 1993 issues.

There is no specific notation for brashes. Drum notation is designed to indicate rhythmic values (whole, half, quarter, and 8th-notes and rests, etc.) and sound sources (snare, tom, cymbal, hi-hat, etc.). Notation is not designed to indicate the technique in which those notes are to be played. In essence, a piece of drum music could be played with brashes exactly as with sticks, so the notation would be the same. The *way* in which the brushes are played is determined by the drummer's personal technique and the way he or she interprets the piece of music. The drum books and articles mentioned above do employ diagramattical methods to help you learn brash technique. But it would be impractical to try to apply those diagrams to actual drum notation.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TOP ROW, FROM LEFT: PAUL WERTICO (PAT METHENY) JIM CHAPIN (DRUMMING LEGEND) JOHN FERRARO (LARRY CARLTON) MIDDLE ROW: JEFF HAMILTON (CLAYTON/HAMILTON BIG BAND) CHAD WACKERMAN (JOHN PATITUCCI) COLIN BAILEY (JOE PASS) BOTTOM ROW: JOE MORELLO (JOE MORELLO QUINTET) FRED GRUBER (DRUMMING LEGEND) CARL ALLEN (CARL ALLEN QUARTET)
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Photo by John Walker

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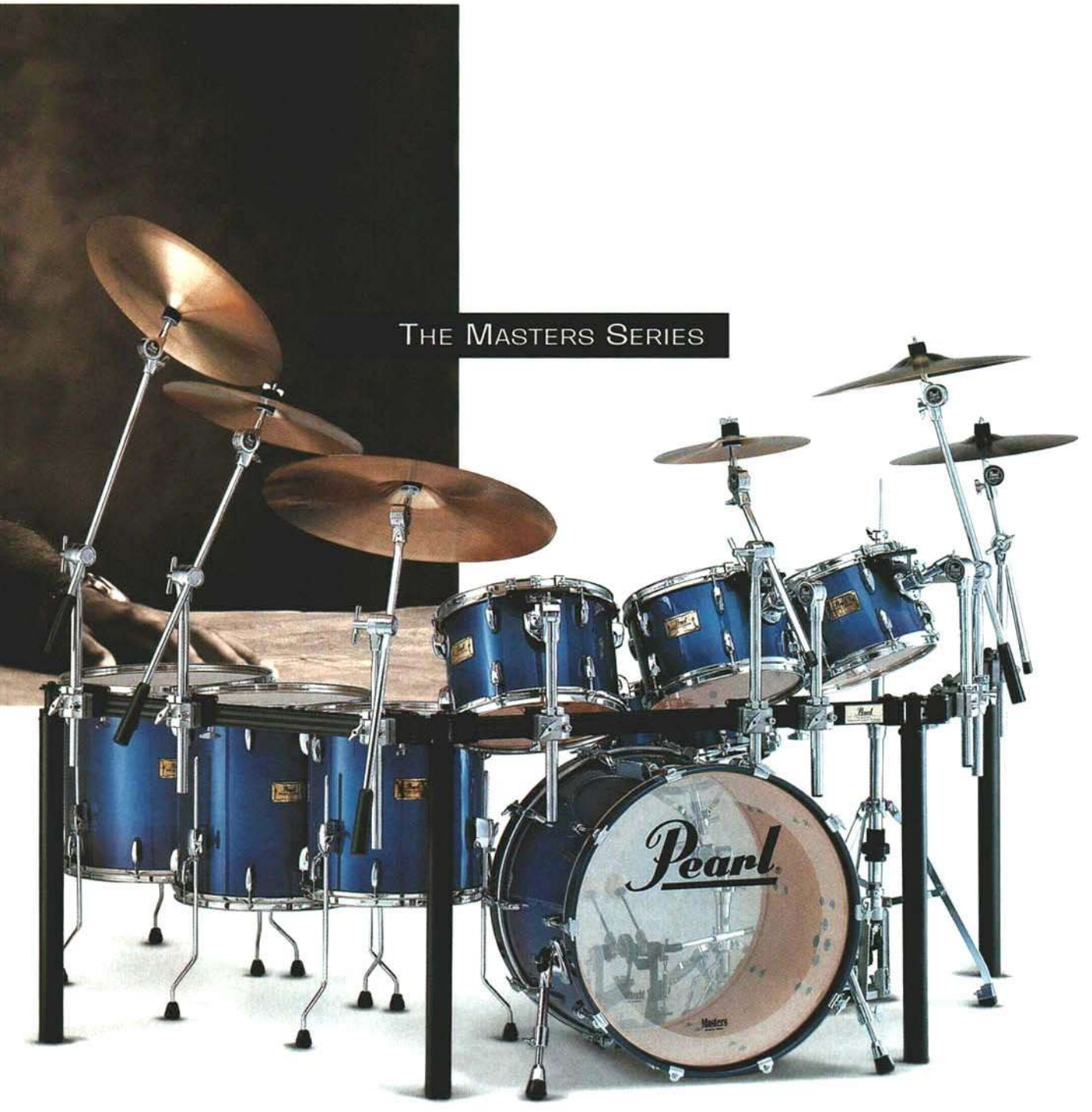


The Masters Series now features PowerStroke 3' bass drum heads, exclusive stainless steel hoops and exciting new semi-transparent finishes including Sapphire Sunburst shown above. See your local Pearl dealer for more info or write to; Pearl Corporation, Masters Catalog, 549 Metroplex Dr., Nashville, TN 37211. Please enclose $3 shipping/handling.

Sherwood Custom Drums

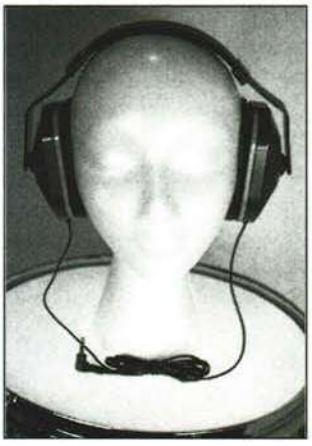
Sherwood Percussion Instruments Inc. offers drums with their exclusive *Internal Lug System (ILS).* This design uses wooden lug: that are formed as one piece with the actual drumshell. Through this method (according to the company), resonating tone is channeled back into the shell body, and casing noise and vibrations are eliminated—producing as true a drum sound as is possible.

Sherwood also offers *Standard Segmented Shell (SSS)* drums manufactured from solid wooden rings and employing traditional metal lugs. The company feels that making the shells from solid wooden rings greatly decreases the unnatural stretching and distortion of the wood. Additionally, less adhesive is used, which is said to add to a drum's natural sound.

Either ILS or conventional shells can be manufactured in any diameter or depth. The tone of the instrument can be customized by changing the wood and/or the size of the shell. Over one hundred species of lumber—both North American and exotic—are available, with grains used either horizontally or vertically according to the customer's preference. **James Pierce, Sherwood Percussion Instruments, Inc., 1944 Jefferson S.E., Grand Rapids, MI 49507-2512, (616) 243-8693.**

DrumPhones Monitor Headphones

GK Music Inc. now offers a new type of stereo headphone designed specifically for drummers called *DrumPhones.* GK Music president Gordy Knudtson (drummer for the Steve Miller Band and percussion program director of Music Tech in Minneapolis, Minnesota) states that *"DrumPhones* are the first set of hearing protection headphones to also offer stereo sound at a reasonable price. They shut out more external sound than even the best sets of professional closed-style stereo headphones, allowing drummers to listen to the music they play along with at lower volume levels." Extended listening at excessive volume levels can cause ear fatigue and hearing damage.



DrumPhones come packaged with a 10' stereo extension cord, a 1/4" adapter, and a 1/8" mono adapter. Using the mono adapter, *DrumPhones* can be plugged into most electronic metronomes to provide a "click track" that can be heard in both ears over the acoustic volume of the drums. According to Knudtson, *"DrumPhones* are great even when they're not plugged into a sound source because they can provide approximately 20db of personal hearing protection for drummers during individual practicing or rehearsals with a loud band." *DrumPhones* are currently priced at $59.95 plus $5 for shipping and handling. **GK Music Inc., P.O. Box 7540, Minneapolis, MN 55407, (800) 747-5545.**

Sabian Rocktagon And Pro Splash Cymbals

Sabian has recently introduced 6", 8", and 10" splash-size models of its popular *Rocktagon* crash cymbal. Created in Sabian's AA series, *Rocktagons* are cut to an exclusive eight-sided design that gives them "a look that's different from that of any other cymbal"—along with "bright, penetrating, and extremely raw sounds combining crash and Chinese cymbal tones with more emphasis on the crash than the trash," according to the company. The small size of the new *Rocktagon* models is said to compress their raw, explosive power into sharp, splashy responses that are "dirtier and more distinctive when compared to those of other splash models."

Sabian has also expanded their Pro series of Euro-design cymbals to include 8" and 10" splash and China splash models. These cymbals are claimed to be characterized by "immediate and cutting sounds that have the added edge of being extremely high-pitched, so that even in the loudest music these small cymbals get themselves heard." The China splashes offer sounds said to be "more raw and trashier than those of their more traditional counterparts." **Sabian Ltd., Meductic, NB, Canada EOH 1LO, tel: (506) 272-2019, fax: (506) 272-2081.**

Stay Cool Instrument Covers

Touring drummer Wesley Pryor created the Stay Cool Instrument Cover after the finish of his drumset was ruined by exposure to hot sun at an outdoor gig. Designed of a lightweight, highly reflective material, the covers are available in five different sizes to meet the needs of drummers, sound engineers, keyboardists, and anyone else who performs or operates out of doors on a regular basis. (Custom sizes can also be made.) The covers can withstand heat up to 300° and are puncture- and tear-resistant. A 50"x60" drumkit cover lists for $55; a 4'x7' sound console/double-kick drumkit cover is priced at $65. Shipping and handling adds $3 to either price. **Stay Cool Instrument Covers, 810 Bellevue Rd. #207, Nashville, TN 37221, (615) 646-3145.**

Danmar Cymbal Holder

The new cymbal holder from Danmar USA incorporates a full 180° tilter with height adjustment. It clamps onto all stands with gripping power and is said to be manufactured with the highest-quality U.S. steel. It carries a retail price of $39.75. **Danmar USA, 7618 Woodman Ave., Suite 11, Van Nuys, CA 91402, tel: (818) 787-3444, fax: (818) 786-7358.**

Palmetto Custom Snare Drums

The Palmetto Drum Company offers hand-crafted custom snare drums. The drums feature standard 6-ply and available 8- and 10-ply maple shells cross-laminated with offset perpendicular seams, 45° bearing edges, nylon washers on the interior of the shells to protect them from contact with metal lug and strainer screws, and hand-rubbed oil-based penetrating sealant on shell interiors. Available options include die-cast hoops, a variety of custom finishes, brass hoops and tube lugs (on some models), and reinforcing hoops for high-torque tuning applications. Drums are available in 13" or 14" diameters and depths from 3" to 6", and are warranteed for one year to the original purchaser against breakage from normal use or defective material or workmanship. Prices are based on size and finish, and range from a 3x13 maple piccolo at $400 to a 5x14 *Super 10 Elite* with brass tube lugs and hoops at $670. Custom orders may be priced higher. **Palmetto Drum Co., 1509 Keeler Mill Rd., Travelers Rest, SC 29690, (803) 834-9417.**

New Aquarian Products

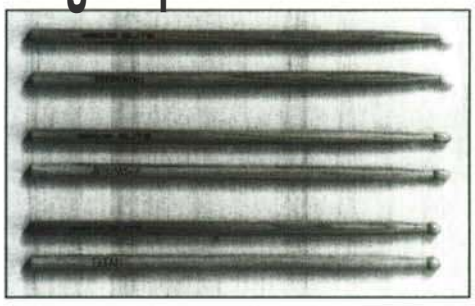
Aquarian has developed a *Safe-T-Loc* hoop for their drumheads. This hoop features a "locking channel" that is said to positively prevent slippage of the drumhead inside the hoop (which can cause lack of resonance and uneven tuning). The new hoop is claimed to resonate securely for greater projection and a more balanced musical sound.

Aquarian is also now offering *Impact* bass drum heads designed to eliminate the need for pillows, blankets, foam, and other unsightly and inconsistent muffling devices. The new heads feature a muffling ring that "moves" and "floats" with the head to ensure a deep, punchy sound with a solid attack and no unwanted over-ring. There is no extra piece of *Mylar* between the head and the bearing edge of the drumshell. The drumhead collar is free to vibrate in unison with the shell, which Aquarian says results in "greater projection without sacrificing tone quality." Three models are available: *Impact I* (clear, single-ply, with the *Impact* muffling ring) is said to produce a clean punch with fast response and no unwanted ring; *Impact II* (clear, two-ply, with the muffling ring) is said to produce a fat, full punch and powerful attack; and *Impact III* (coated, single-ply with Aquarian's *Power Dot,* with the muffling ring) said to produce a solid, direct punch and attack. **Aquarian Accessories Corp., 1140 N. Tustin Ave., Anaheim, CA 92807, (714) 632-0230.**

Kartmaster HD 500 Handcart

Kart-a-Bag, Division of Remin, recently introduced the *Kartmaster HD 500,* a telescoping, streamlined, heavy-duty handcart. The unit can carry 500 pounds of equipment in either an upright mode on 8" pneumatic tires or can be converted to a four-wheel, flat bed mode. Either mode telescopes into a compact storage size. Storage weight is 38 pounds, and the unit carries a five-year warranty. **Kart-a-Bag, 510 Manhattan Rd., Joliet, IL 60433, (800) 423-2498.**

Regal Tip Elite Models

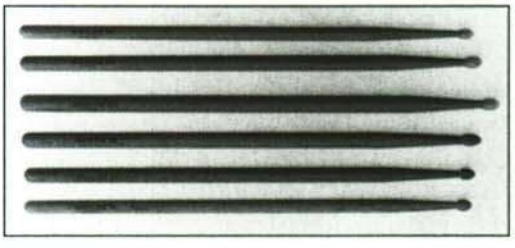


Regal Tip now offers three new models in their hard rock red hickory *Elite* line. The new models are the *Barbarian* (.615" in diameter, 16 1/2" long, with an extra-large teardrop nylon tip), the *Titan* (.600" in diameter, 16 1/4" long, with a round annular wood tip), and the *Alternative* (.580" in diameter, 16 3/8" long, with an elongated wood tip). All three models are designed to take the abuse of hard-hitting, high-volume playing, and are priced at $7.85. **Regal Tip, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (800) 358-4590, fax: (716) 285-2710.**

PureCussion Tamba Brushes

Purecussion now offers two models of *Tamba* brushes designed in conjunction with Brazilian percussionist Helcio Milito. (Milito is noted for his performances on the Tamba, a composite instrument consisting of Purecussion's *NE Series* drums, pans, and bamboos.) The brushes, made of hickory and nylon, have a grip roughly matching that of a *2B* stick and come in two versions. The *T-1R* has the brushes partially wrapped at mid-brush for greater impact, while the *T-2F* features the brushes fanned. Both offer a strong alternative to brushes of all genres, according to the manufacturer. **Purecussion Inc., 3611 Wooddale Ave. S., Minneapolis, MN 55416, tel: (612)927-2330, fax: (612)927-2333.**

MAINLINE Drumsticks



MAINLINE drumsticks are made from a specially developed plastic compound that allows them to be manufactured to extremely fine tolerances in terms of weight, flex, consistency, and other key factors—thus offering state-of-the-art feel and performance along with durability. The line is available in all familiar models (7A, *5A, 5B, 2B,* etc.) with both natural and nylon tips. The sticks feature a trademarked deep rose color and a user-friendly gripping surface. MAINLINE **Drumsticks, 831-837 Sandhill Ave., Carson, CA 90746, tel: (800) 444-2288, fax: (310) 715-6695.**

Evans Patch Bass Drum Impact Pad

Evans Drumheads has introduced the *Patch,* a bass drum impact pad that creates what the company claims is a more durable and concentrated playing surface when applied to any single- or double-ply bass drum head. The *Patch* is said to help focus the attack component of the bass-drum sound without affecting its tone, pitch, or decay.

Evans' *Patch* is made of a highly resilient woven synthetic fiber combined with a specifically developed adhesive backing. This system is said to resist slippage and breakdown by allowing the *Patch* to permanently bond with the head despite the stretching, tension, and temperature changes that normally occur under prolonged playing. The *Patch* is recommended for use with any bass drum heads (including Evans' *Genera EQ* Bass Drum Systems) and is available from any Evans Drumheads dealer. **Evans Products, P.O. Box 58, Dodge City, KS 67801, tel: (316) 225-1308, fax: (316) 227-2314.**

Zendrum Z-Series Electronic Percussion Instruments

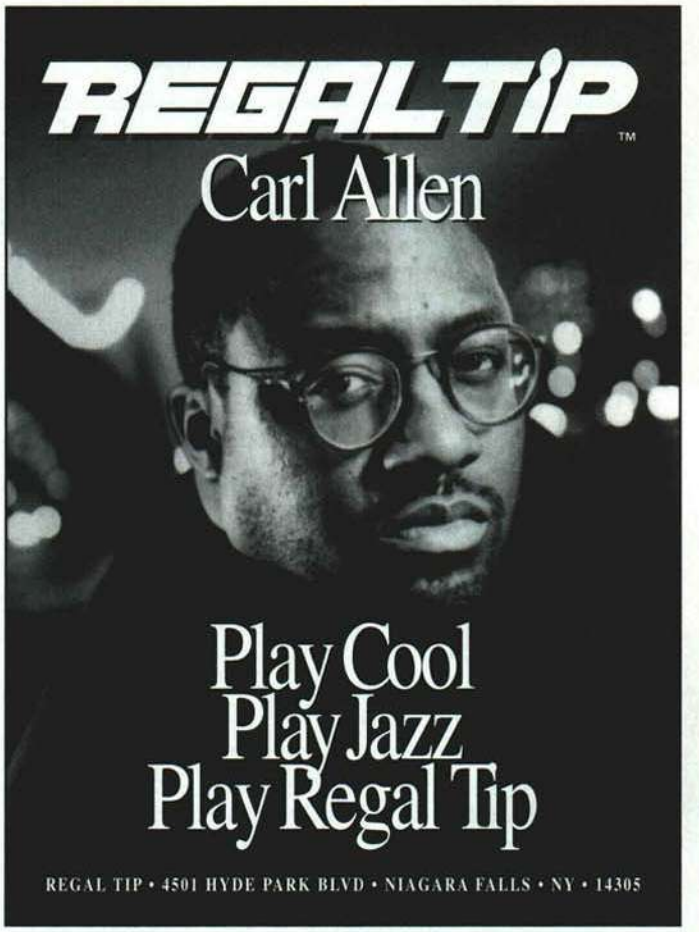
The Zendrum *Z-Series* combines futuristic design and an advanced system of finger-activated trigger sensors to offer a new style of percussion performance instrument. According to drummer/inventors David Haney and Kim Daniel, the *Z-Series* will allow drummers to take advantage of easily accessible, studio-quality electronic drum and percussion sounds while also giving them greater speed, freedom, and physical control of their studio and live performances.

The instruments' controls consist of 24 individual velocity-sensitive trigger sensors, an LED readout, and a single data wheel (assignable for volume/velocity, noise floor, pitch and MIDI note, channel, and program/kit selection). Designed to be compatible with many of the most popular drum controllers and sound generators, the units' electronics are said to maximize the extensive programmability that already exists on most sound generators instead of unnecessarily duplicating it. The *Z-Series* includes the *Z-1* (full body) model as well as the *Z-2* (3/4 body) model, each of which are made of maple and weigh ten to twelve pounds. Worn and played like a guitar or portable keyboard, the instrument can be operated by an (optional) wireless MIDI transmitter for live performances, while in the studio drummers can use it for real-time programming of computers and drum machines. Both the *Z-1* and *Z-2* models

carry a suggested list price of $1,250 and are available in a choice of black, white, red, yellow, or purple high-gloss finishes. **Zendrum Corp., P.O. Box 15369, Atlanta, GA 30333-0369, tel: (404)874-6824, fax: (404)874-5845.**

Summer NAMM Highlights Correction

The "Highlights From Summer NAMM '94" presented in the December '94 *New And Notable* department incorrectly identified Hart Dynamic's five-piece complete electronic drum system (featuring *Acupads* and *Ecymbals)* as being manufactured by Abel. Additionally, the cymbals shown were said to be metal, when in fact they were made of high-impact plastic with sensors manufactured into them. We apologize for the error.



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Premier Genista Drumkit

by William F. Miller

A classic look, combined with birch shells that "sing," make this kit a winner.

The Premier design team has kept themselves rather busy over the last few years. In January of '92 they turned a few heads in the drum world by introducing their *Signia* line, a series that strove to be innovative in design. The *Genista* series seems to be focusing in a different direction, with Premier's explanation that it's based on "well-proven, *classic* drum features."

Whatever the impetus for the new design, there's no question that a buzz has been building about the *Genista* line since its release early last year. The series has been favorably received by drummers obviously excited about this new take on a "classic" design. We put a set under the microscope to find out what all the excitement is about.

Construction

The first thing to know about the *Genista* series is that the drumshells are made of birch. Drums constructed of birch have a tendency to have fast decay—meaning they don't ring very much—and a lot of attack, making them very popular for recording and other miked situations. (We'll discuss the sound of the *Genistas* in a moment.) All of the "recording" series drums produced by different brands are made of birch.

For those of you interested in specifications, *Genista* birch shells are butt-jointed, without reinforcement hoops. The toms and snare drums are 7-ply, 5.5mm thick, and the bass drums are 7-ply as well, although a little thicker, at 7mm.

An inside look at a Genista tom: note the new lug holder design

An interesting design feature that Premier favors for its shells is that they are 6mm smaller than the actual head diameter. This is very noticeable while changing heads; when you place a head on the shell it has a good deal of "play," and you can easily spin the head without it being impeded by the bearing edge of the shell. Premier feels that this helps produce a clearer sound.

A new feature on *Genista* drums is the lug holder (tension casing), which is almost tear-drop shaped and looks a bit "art-deco-ish." Besides the look, it does have a new functional design, with anti-rattle, springless bracket nuts that are self-aligning with the tension rods. The external surface of the drumshell is protected from the lug holders by hard-rubber grommets, which Premier feels also helps to improve shell resonance.

Along with the new look of the lug holders are the new finishes available, each having a stained-wood effect. These include cobalt (blue), damask (red), ermine (white), terraverdi (green), turquoise, and sable (misty black). Our test kit had the damask finish, which was a deep red-over-dark-wood color. It was simply beautiful. I wish I owned furniture that looked this nice. There seemed to be no doubt with anyone who saw the kit that it had a look of quality.

The drums themselves come in a wide variety of sizes, including "standard-depth" toms, which are definitely coming back in popularity. It's nice to have the option of choosing sizes you'd like in order to meet your playing needs. In fact, while Premier does offer a few suggested kits in the *Genista* line, the company encourages selecting "your" setup, ordering the drums a la carte. (See the sidebar for sizes available and prices.)

Our seven-piece review kit consisted of 8x8, 8x10, and 8x12 rack toms and 10x14 and 14 x 16 "floor" toms mounted on a double-tom stand. *(Genista* toms are available with RIMS mounts, which our review kit did have.) The snare drum was a wood 5 1/2 x14, and the bass drum was a 16x22.

Bass Drum

I have to say that right out of the box this was a big-sounding 22". It came fitted with a Remo *Powerstroke 3* on the batter side and Premier's logo head (single-ply, no hole) on the front. This drum is one of the few bass drums I've heard that I could actually play without adding any muffling to. Sure, it was a large, ringing sound, but not the out-of-control sound you might expect. (Obviously the birch shell and the design of the drum helped keep the ring in check.) I replaced the front head with a single-ply head with a small hole and placed a small towel inside the drum, just touching the batter head, and the sound was an excellent all-purpose contemporary "thump." In either case I was impressed with the low pitch of the drum.

Other nice points on the bass drum include the low-mass spurs, which have a very simple design for changing the point from a rubber stopper to a metal tip. Also, the tuning rods (ten per side) seemed to have a slightly smaller T handle than other brands of

drums, which probably helps keep the weight of the drum down. (I was surprised that a drum this light had such a big sound.) Finally, I thought the baseplate that holds the tom mount was simple and effective. It too was nice and small, allowing the look of the beautiful finish to show (and also helping to keep the overall weight down).

Snare Drum

The 5 1/2 x l4 snare came equipped with a Premier *SD Heavy Batter* head (coated single-ply with an added dot), and the drum had ten lugs per side. In a day and age where most snare drums come with die-cast hoops—which do have their merits—it was nice to play a drum with triple-flanged hoops. Premier snare drums with triple-flanged hoops actually use a slightly thicker hoop design (their *TR8* model) than what appears on toms, which adds support. The drum was easy to tune, the rimshots were plenty loud (but not painful), and the drum wasn't too heavy. (I know I seem concerned with the weight factor, but I've been working a lot lately, and the idea of lighter, good-sounding drums is becoming important to me—especially when I think about how I feel after those late-night gigs.) The drum had a nice "woody" sound, yet with plenty of crack. (By the way, Premier also offers a 7x14 snare in the *Genista* line.)

The snare drum's strainer is a simple, clamshell design that disengages by swinging out and away from the drum. I didn't have any problems with it, and I did like that I could adjust the snare tension with the strainer engaged. (The adjusting knob sticks out from a small hole in the "clamshell") Another simple-yet-effective point about this snare drum was the ability to remove the snares from the strainer with a drumkey. I know this is becoming more and more common, but I own a couple of snare drums (purchased not that long ago) that still need a screwdriver to remove the snares. It was nice to be able to use the drumkey on the *Genista.*

Toms

Now to my favorite part of this kit, the toms. They came equipped with Premier *CL Extra* (single-ply) heads on top and *CL Response* heads on the bottom. As for the sound, all the toms, from the 8" down to the 16", just *sang.* In my experience, birch drums are normally a bit "deader" than this. You get a nice fundamental note and then it's gone. (In fact, I've favored maple drums in the past because of their resonance.) But the *Genista* birch toms have a full sound that's a little bit closer in character to a maple design, yet still controlled. It's a nice combination of attack and sustain.

As for specifics, the 8" drum features five lugs per side, the 10" and 12" have six, and the 14" and 16" drums have eight. As I mentioned earlier, our test kit came equipped with RIMS mounts, which I'm sure helped to better present the fundamental pitch and the resonance of the drums. Although I didn't hear a kit without the RIMS, I would seriously consider including them. Premier offers RIMS as a factory-installed item, which allows them to avoid drilling any extra holes in the shell.

Premier also sent along a set of *Rod Morgenstein* series heads to try on the toms. They sounded good on the drums, offering just a little bit more high-end and attack. There were a few more overtones flying around as well. I preferred the heads the kit was shipped with (which are standard for the *Genista),* but it's nice to know that you can easily alter the sound—and even enhance the liveliness of the toms—by switching heads.

Hardware

The hardware Premier sent with the *Genista* kit is from their *4000* series, which is their top-of-the-line stuff. The bass drum pedal (model 253), as well as the hi-hat pedal, were very common designs that worked fine. I had no difficulty with the snare drum basket stand, nor with any of the cymbal stands. It's all good-quality gear that set up fast and held tight. (There's nothing better than smackin' a large mounted tom and not hearing any rattles from the kit.)

The tom mounts were Premier's *RokLok,* which feature a ball-and-socket design that allowed for easy positioning. The mount had memory locks, so once they're set the toms slide right into place. Another nice feature with the tom mount was having the option of clamping down the wing nut on the mount from either side, thus being able to position it in a clear and easy-to-reach spot. (There are threaded holes on both sides of the mount.)

Besides being able to hold the toms, the *RokLok* has an extra hole that can accommodate cymbal stands. I placed a short boom between the 10" and 12" toms and a large boom between the floor toms. The upper section of any Premier cymbal stand fits in that hole—it's nice to have interchangeable parts!

Genista A La Carte

Snare Drums		**Power Toms**	
5 1/2 x 14	$460	8 x 8	$265
7 x 14	475	9 x 10	280
		10 x 12	295
Bass Drums		11 x 13	305
16 x 18	$750	12 x 14	320
16 x 20	775	13 x 15	360
16 x 22	790	14 x 16	425
18 x 22	830		
18 x 24	840	**Floor Toms**	
		14 x 14	$425
Standard Toms		16 x 16	440
8 x 10	$280	16 x 18	470
8 x 12	295		
9 x 13	305	Toms are available (and recommended) with the RIMS mounting system for an additional charge of $75 (list) per drum.	
10 x 14	320		

Wrap It Up

Well, now we know what all the excitement is about. The *Genista* series is a no-nonsense, professional line of drums that sounds very good. It certainly has the flexibility to work live as well as in the studio. And, as you'll notice from the sidebar, it's *very* competitively priced. Premier set out to create a line of drums based on classic designs, but they may have just created a classic themselves.

Cannon Attack Coated Drumheads

by Rick Mattingly

At first glance, Cannon's coated *Attack* single-ply drumheads may seem to be a mere imitation of the ubiquitous Remo *Ambassador.* But while the two heads may look the same, the *Attack* heads have their own sound.

According to the manufacturer, the Taiwanese-made *Attack* heads start with a different film *(Dynaflex)* than the *Mylar* used for many American-made heads. But the crucial difference from a player's perspective is in the *Duracoat* coating, which is a bit thicker than the coatings found on most coated heads. The result is a slight muffling of overtones and a more pronounced impact sound—hence the name *Attack.*

On a snare drum, the thicker coating produces an especially dry sound that is somewhat military in nature. I found the single-ply coated *Attack* head to be excellent in terms of articulation, and while I might still use a *Zero Ring* in low-volume settings, the head didn't seem to need as much muffling as is often necessary.

Used as batter heads on tom-toms, the coated *Attack* heads produced a focused sound with plenty of impact, and they also had a

great deal of sustain and volume. Cannon recommends matching top and bottom heads for maximum volume, and when I put identical *Attack* heads on the bottoms of the toms, they were indeed loud with plenty of sustain. And yet the sound itself seemed thinner, as the coated heads lack the overtone range of clear heads. I had much more satisfying results matching an *Attack* batter head with various clear heads on the bottoms of the toms, giving a good balance between full, round tone and sharp attack with a focused pitch.

Coated *Attack* heads are also available in *Ridge* versions, which have a "tone ridge" about an inch from the edge that is said to control unwanted overtones and eliminate the need for external muffling. The effect is similar to putting a *Zero Ring* on the head in that it produces a slightly more focused sound and takes out some of the excess ring. But the coating still produces quite a bit of impact sound. The head sounded excellent when cranked up tight on a snare drum (providing plenty of crack) as well as when tensioned much looser on a floor tom (giving a deep sound but one that wasn't quite as boomy as that obtained with the regular single-ply version). There is also a coated 2-ply *Ridge* head in the 14" size, presumably meant for snare drum. (Other 2-ply *Ridge* heads are clear.) I tried it on a snare drum and a 14" floor tom and found it extremely muted, but still with a lot of impact sound.

Getting back to the snare drum, I was eager to try the *Attack* head with wire brushes—and I was very pleased with the results. The coating is textured enough to provide an excellent swish sound, but not so rough that individual wire strands get caught on it—a problem that I definitely have experienced with some other heads that have coatings said to be especially good for brushes.

Overall the *Attack* coated heads are a nice addition to the market, having characteristics of their own that do not merely duplicate what's already out there. The heads are available in sizes ranging from 6" to 24". Representative list prices for the 1-ply coated heads: 8"—$8; 12"—$11; 14"—$14; 16"—$16; 22"—$30.50. A 14" 1-ply coated *Ridge* head lists for $15.75 while the 14" 2-ply coated *Ridge* head goes for $19.00.

P.S. Covers

by Rick Mattingly

There are three areas of a drummer's body that serve as contact points between musician and instrument: the hands that hold the sticks, the feet that manipulate the pedals, and the...er...rear end that sits on the throne. Drummers sometimes wear gloves to provide comfort for and protect their hands, and they will often be very particular about their footwear in order to have maximum comfort and flexibility with their feet. But how often do we ignore that other crucial point of contact?

Okay, so rear-end comfort is low-priority compared with working the sticks and pedals effectively. But if you tend to have a sore butt by the time you finish a gig, or you have perspiration problems from sitting on a vinyl seat, then P.S. Covers may have the product you have been waiting for.

The company makes sheepskin seat covers that fit over drum thrones, which can both help you stay dry and also serve as a cushion for greater comfort. Sheepskin has been used for years in hospital and nursing-home beds to prevent bedsores in patients who are bedridden, and has also become popular for use in baby cribs to avoid moisture buildup.

I've never had a moisture problem myself, but drummers who put towels over their thrones would certainly find these covers a more attractive and effective option. I can, however, vouch for the added comfort the covers offer. For the first set or two I didn't see what the big deal was, but as the night wore on I came to appreciate the comfort factor more and more. By the end of the

night I wasn't experiencing the usual posterior pain I tend to feel after four hours on a drum throne.

The standard model has a 13" diameter; the sides—which are canvas—have a 5" depth, meaning that the cover would easily fit quite a few popular drum thrones made by various manufacturers. The fact that the cover is secured to the seat with drawstrings allows you to remove it for drycleaning, which can be important if you do sweat a lot. Covers are available in charcoal and black. (The creme-colored cover shown in the photo has been discontinued.)

The company will be happy to make a cover to specifically fit your throne, whether it be round or saddle-shaped. Just trace around the outside diameter of the stool and measure the depth, and send the information to the manufacturer.

So what's the bottom line on this product? Simply this: If your drum throne is a pain in the butt, P.S. Covers can get to the seat of your problem. List price for the standard model is $39.95. Custom-fit models may be slightly more, depending on size. Contact P.S. Covers, P.O. Box 1404, Huron, SD 57350, (800) COVERS-5.

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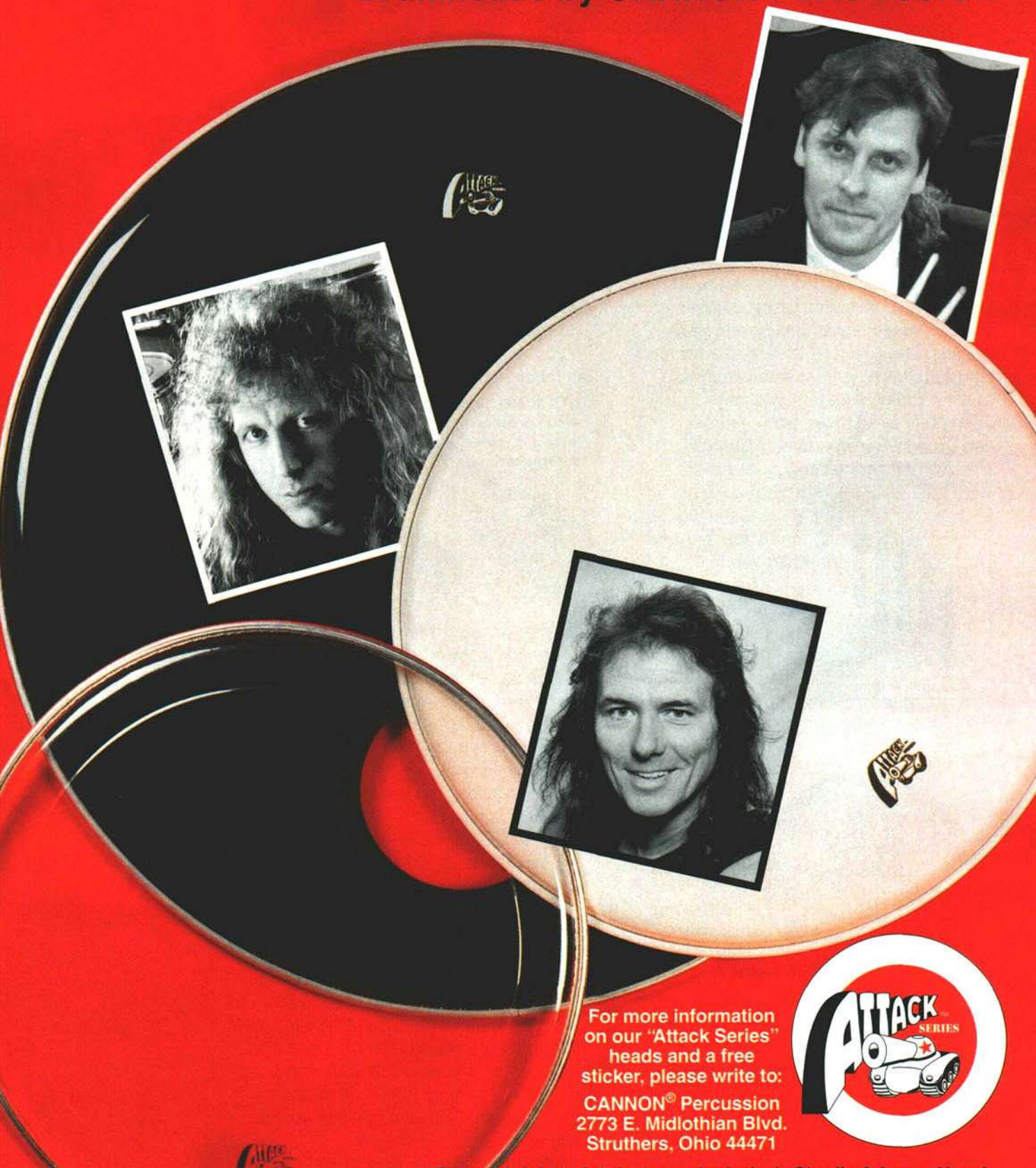

For more information on our "Attack Series" heads and a free sticker, please write to:

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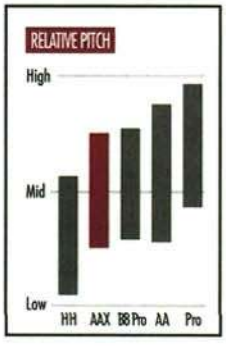
Struthers, Ohio 44471

Pictured right to left (counterclockwise): Charlie Adams - *Yanni*, Mike Terrana - *Yngwie Malmsteen* and Aynsley Dunbar - *Journey*.

SABIAN AAX

AAX are the ultimate in accurate response cymbals. Play them at any volume - from light to loud - and you'll get pure, bright sounds with every stroke. For musicality and definition without conflicting overtones, AAX are the only cymbals that deliver such clear and controlled response.

Picture yourself behind this setup. AAX Studio, Stage and Metal: three degrees of smart cymbals - light, medium and heavy weights. The result of the most advanced concepts and technologies in cymbal making today. AAX lets you play absolutely everything, from groove and grunge to rock, funk, acid jazz, country and more - with total control. Play the Metal Ride on the right as hard and loud as you like... it has a definite stroke sound that stays totally clear. Always. Above it, the Stage Ride has a fuller sound that stays clean and precise. With two rides in your setup, you can move between different bell, ride and accent sounds with ease.



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And tucking accent and effects cymbals in and around your rides puts even more sounds within easy reach. Work fast punches into your patterns with the 8", 10" and 12" splashes... they're quick: in and out like breaking glass. And the raw-edged bite of the 12" and 14" Mini Chinese is a rapid and rude contrast to the smooth perfection of AAX. They're lethal add-ons to any setup.

With more trash than tone in their sounds, AAX Chinese cymbals will add ferocity to your playing. Ride, crash or accent on them - their bite rips through on every stroke. Or use your sticks to caress and crescendo them for dark, growling effects. If you've never tried Chinese cymbals, now is the time.

AAX Studio, Stage and Metal Crashes. Instant dynamic differences.

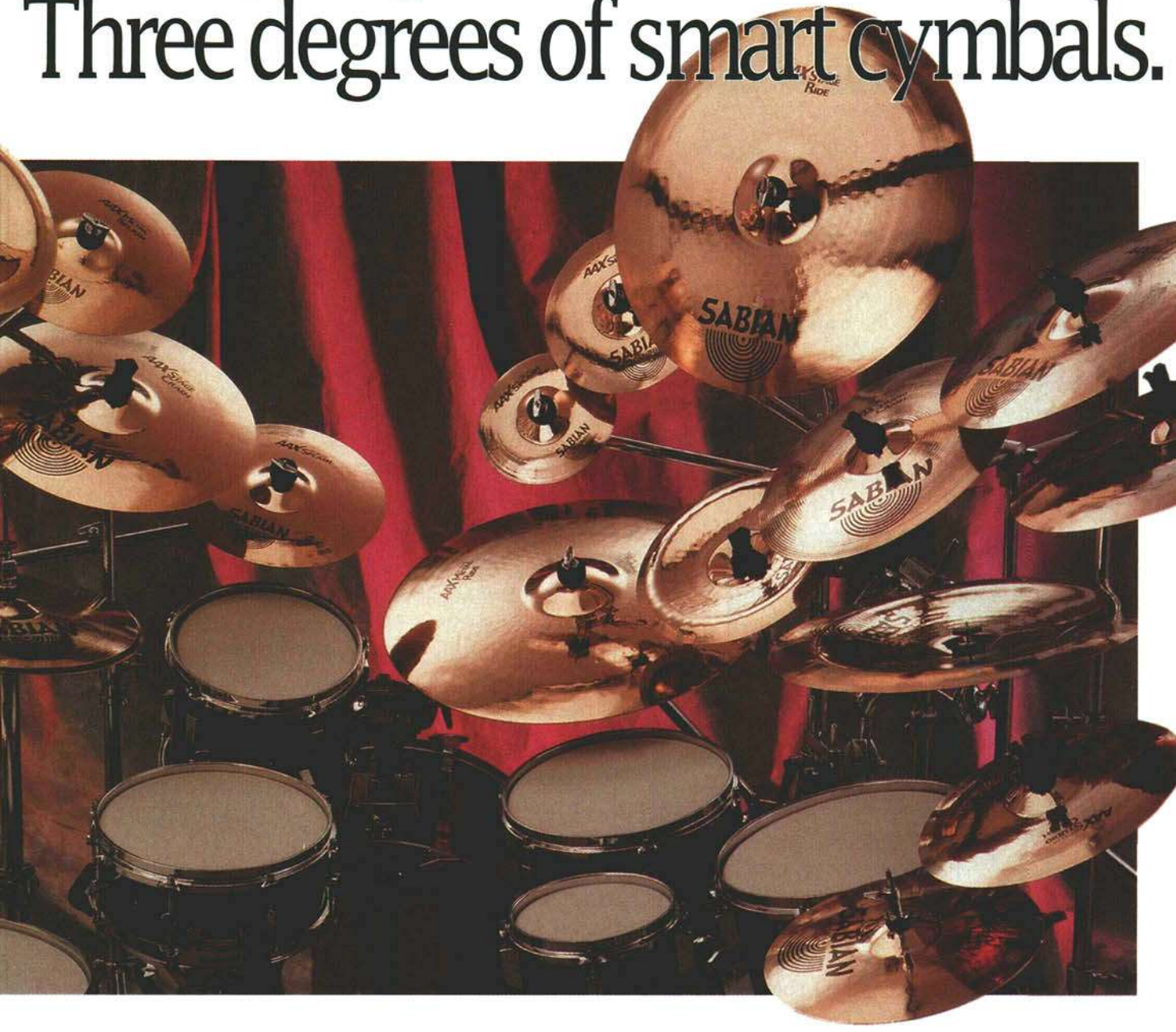
On the far right, the trio of Studio, Stage and Metal crashes gives you an instant power choice between light and loud. You get instant dynamic difference by crashing from cymbal to cymbal. The Studio sounds glassy, the Stage is fuller, and the Metal model is purely loud.

Hats that cut are a real necessity. The 14" Metal Hats or 13" Studio Hats on the left and the super-tight 13" Fusions on the right give you the clear definition and penetrating stroke sounds that let you play even the most intricate patterns with ease. And with a pair or more around your setup, you can recycle your sticking patterns to your hi-hats for some great new grooves.

Let's face it - regardless of how many AAX cymbals you add to your setup, by giving you only their true sounds all the time, AAX will give you the sounds you want.

AAX Studio, Stage and Metal. Smart cymbals from SABIAN.

Studio, Stage and Metal. Three degrees of smart cymbals.



Discover far more about AAX and the complete range of SABIAN cymbals and sounds for drumset and percussion, complete with setup and playing tips from such leading players as Rod Morgenstein, David Abbruzzese, Vinny Paul and more.

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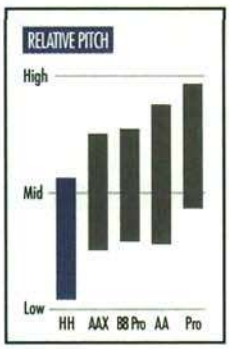


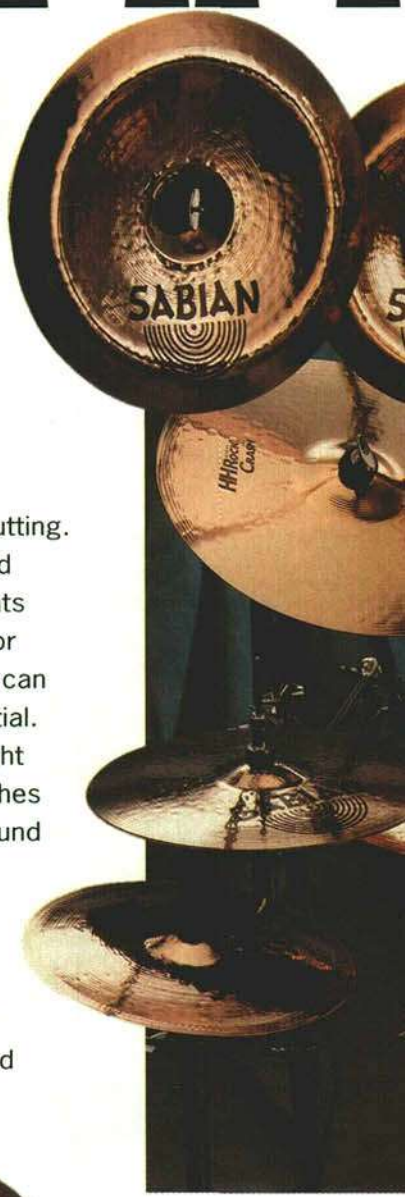
HH. Rich, dark tones.

Check out the rides on the right. The 22" Power Bell, with its massive 8" unlathed bell, is so loud and cutting that it powers its way through anything. The Jazz Ride will eat up your stick with a subtle feel and sounds that burn with a 50's bop-edged intensity. And the extra heavy, unlathed Leopard Ride is dry, loud and direct. Why stick with only one ride when two or more give you so many sounds?

HH Rides. More tone and soul in these than in any others.

Same with hi-hats. To the left, 13" Fusion Hats are fast, direct and cutting. The 14" Regular Hats are crisp and precise. On the right, 14" Rock Hats are loud and full of sound. A pair or more on either side of your setup can expand your groove and fill potential. For crashes, think small to big, light to loud - from small, punchy splashes to thin-edged, glassy-sounding Sound Controls and bigger, full power Rock Crashes.

The vertical angle layering of Chinese cymbals on the left puts a trio of trashy sounds within easy reach. Fast and funky 12" and 14" Mini models and the bigger Thin Chinese, hand hammered twice for authentic dark tones, provide a triple threat of accent and effect options. With HH you can go anywhere you want and your sound will always be your own.



HH Mini and Thin Chinese. The ultimate in dark, trashy sounds.

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Ddrum 3 Electronic Drum System

by Rob Fedson

Sweden's Clavia Digital Instruments, Inc. has spared no expense in creating the *ddrum 3*—arguably the most advanced electronic drum system ever marketed. The following pages will explore the rich features of this system and hopefully serve as a guidepost for the possibilities electronic percussion can hold for the adventurous player.

The Pads

Ddrum *Precision Pads* offer the most realistic feel I have ever encountered. The product line has two distinct models. The snare pad is a two-zone, 12" pad with both head and rim triggers. The pads are fitted with tensionable flanged steel rims and are shipped with Remo coated *Ambassador* heads as standard. This combination allows for the most natural drum feel possible, and also for easy replacement of a worn-out playing surface. Clavia says that any head of your choosing will yield favorable results as long as you keep a good tuning. (I think *Ebony Ambassadors* would look really cool.) The bottom half of the pad is made of strong, black, molded plastic and fitted with solid *Switchcraft-type* balanced XLR output jacks.

The tom pads are 10", single-zone versions of the snare pad. They're fitted with a mounting bracket that will work with standard Tama-style tom L-arms. The snare pad has no mount and must be placed on a real snare stand.

The unique trigger mechanism in each pad allows for ddrum's "Position Control" feature. Under the drumhead, six trigger strips flow from the center to the rim in an asterisk-shaped pattern—providing the ability to sense where on the surface the impact has occurred. Even if you are not using this feature, this much sensing ability means that a pad must truly be in dire straits before it will completely fail.

The kick pad is a streamlined Z-shaped metal frame with a wide base and several adjustments for differing pedal-clamp styles. Although the unit's playing surface is only large enough to accommodate a single pedal, an accessory extension is available to accommodate double pedals. My particular kick unit had bad threads on one of the two spring-loaded spike clamps for carpet anchoring. Even so, the feel of the kick pad was solid, and the unit was as responsive as any of the snare or tom pads.

The Brain

The controller module of the *ddrum 3* is as powerful a unit as many dedicated samplers on the market today. The table- or rack-mountable brain features ten trigger inputs and eight separate audio outputs. With the sampling card option installed, both an SPDIF digital in for sampling and an SCSI port for direct connection to a *Macintosh* computer or an Akai *S1000* or *S11OO* sampler are located on the rear of the unit. (Loading sounds from CD-ROM should also be possible by the time you read this.) Also included are the standard MIDI In, Out, and Thru ports as well as a headphone jack and two jacks for foot switches and expression pedals. I appreciated the ten individual controls for pad sensitivity and the front-panel trigger buttons for testing the sound assigned to each channel. The trigger buttons are fixed-velocity, but are adjustable by the user. A repeat function lets you hold down the trigger button and repeat a sound up to one hundred times. This makes it easy to perform editing functions while listening to the sound in real time.

Drumkits And Storage

The *ddrum 3* comes with twenty-five programmable kit slots and another one hundred kits in Read Only Memory. With the installation of their *Flash Bank* expansion you can add another one hundred programmable kit slots. In addition, Clavia has taken a nod from the computer industry and equipped the brain with two PCMCIA card expansion slots. Depending on the type of card you use, yet *another* hundred kits can be stored (or your available sample memory can be expanded). Ddrum has no ROM cards of new sounds available right now but hopes to include a line of preprogrammed cards in the near future.

Sounds are stored in banks of like instruments and are contained in both RAM and ROM groups. A user interface feature

Terry Bozzio, Clive Bunker, Barriemore Barlow, Frank Beard, John Bonham, Art Blakey

Bill Bruford, Stewart Copeland, Bobby Elliot, Al Foster, Danny Gottlieb, Don Henley, Jon Hiseman, Kenney Jones

Nicko McBrain, Keith Moon, Cozy Powell, Carl Palmer, Ian Paice, Herman Rarebell, Bobby Rondinelli, Chris Slade, Charlie Watts

NICKO McBRAIN's current 2002 Setup: 16", 17", 18", 19" & 20" Power Crash, 24" Crash, 17" & 20" Medium, 20" Novo China, 14" Sound Edge Hi-Hat, 22" Power Bell Ride, 22" China, 17" 2002 RUDE Crash/Ride

NICKO McBRAIN
Iron Maiden

FRANK BEARD
ZZ Top

FRANK BEARD's current 2002 Setup: 13" Sound Edge Hi-Hat, 14" & 15" Heavy Hi-Hat Top/ Sound Edge Hi-Hat Bottom, 8" & 10" Bell, 18" & 20" China, 16", 18", 19" & 20" Crash, 22" Power Ride, 20" Flat Ride with Rivets

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called a "Sound Manager" makes locating and auditioning new samples a quick and painless process. This feature also allows you to copy samples from one location to another with relative ease, making the building of custom kits a simple operation.

Sound Editing

Let's get serious, folks: The *ddrum 3* probably has more cool editing features than I have space to cover in this review. Trust me, if you want to alter a sound in any given way, you *can* do it. The only major drawback here is the lack of an onboard effects processor.

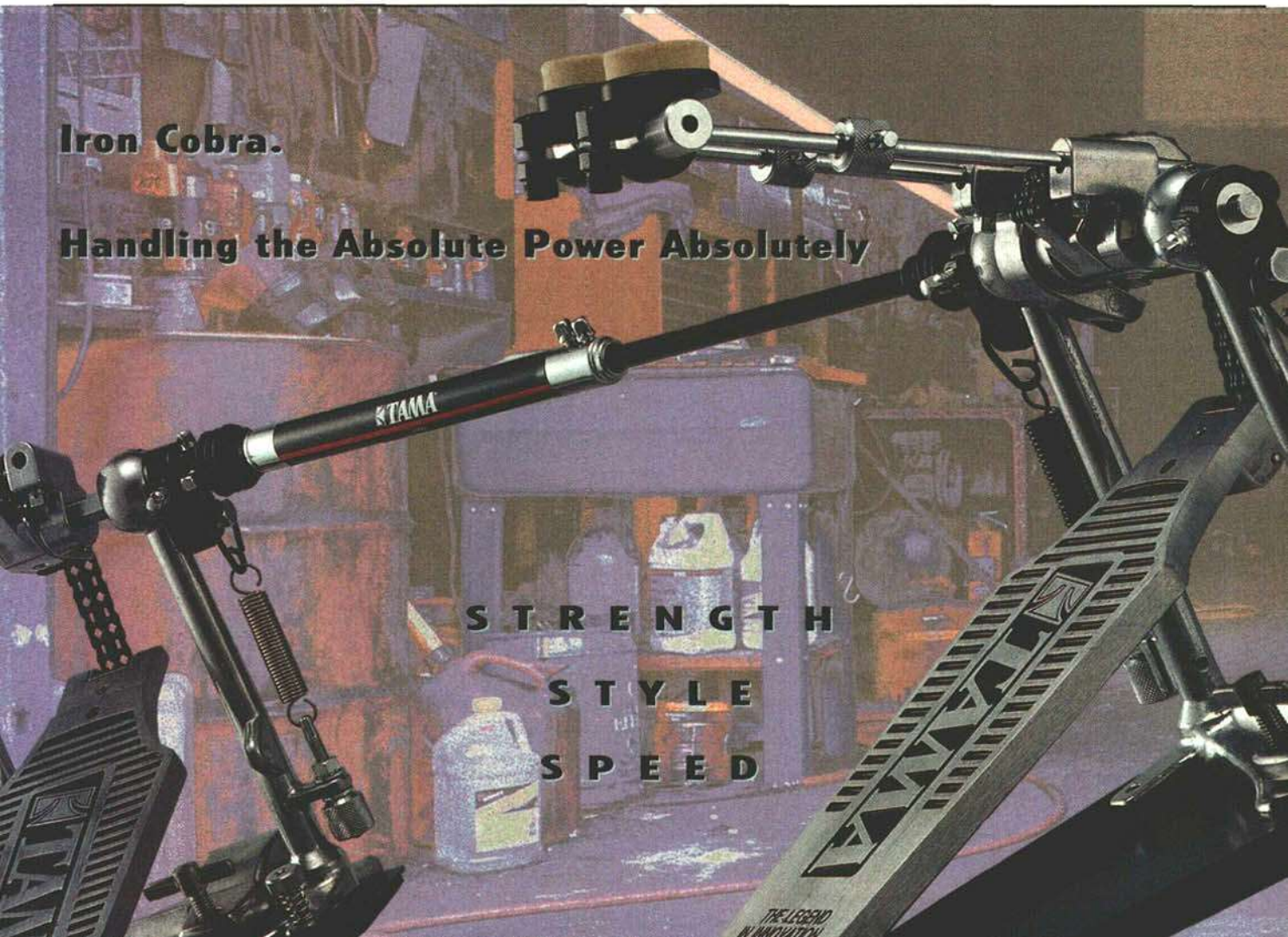
The first two features in the editing realm that I found to be unique—and extremely beneficial—are the Channel and Parameter Hold functions. After editing a particular, say, kick drum sample, by altering its filters or attack, a quick press on the Parameter Hold button allows you to hear any kick sample you have with the exact same editing parameters applied to that sample. The Channel Hold feature takes the same concept to all MIDI, sensitivity, output, and kit parameters for the settings of any given pad. Since many of us want the same basic setup with variations of sounds only, these kinds of global memories can save a lot of time.

All the usual editing functions found in any drum machine are present in the *ddrum 3.* Any sound can have independent control of pitch (over a six-octave range!), pan, and decay time. There is also a function to let your playing velocity and pressure on the pad alter the pitch. Pitch bend range, sensitivity, and time can be programmed into a specific pad and controlled through an expression pedal. Decay screens can be used to control the poly/mono function of a sound. This feature (along with a sound-linking capability) lets you use either velocity or two pads to play two sounds (such as an open and muted triangle) and have one sound defeat another. The Sound Link mode also supports layering sounds, expanding, cross-fading, and the position fading feature. The controls for sample looping and truncating are easy to use and solid in performance.

The most effective editing feature is a digital filter that is individually adjustable for each sound in a kit. The filter acts like a sophisticated parametric equalizer—allowing you to cut or boost a particular frequency range within a given sound. Using the Frequency and Gain sensitivity controls, you can vary the range and amount of filtering used on a sound by varying your striking velocity. These real-time controls help produce a remarkably realistic sound that is extremely responsive to a player's touch.

Sampling, SCSI, And The Macintosh

If you're going to invest in a setup like this, you'll want to go all the way and add the sampling option. This card provides the



unit with an SCSI port for connection to an Akai *SI000* or *SI100* and/or a *Macintosh* computer. I hope the company will implement other sampler library formats in the future, but there is already a huge library of drum sounds available in Akai format.

Sampling is accomplished through a coaxial SPDIF digital input included with the card. There is no analog audio input. This means you must have a CD player with digital out or a DAT recorder to sample into the *ddrum 3* system.

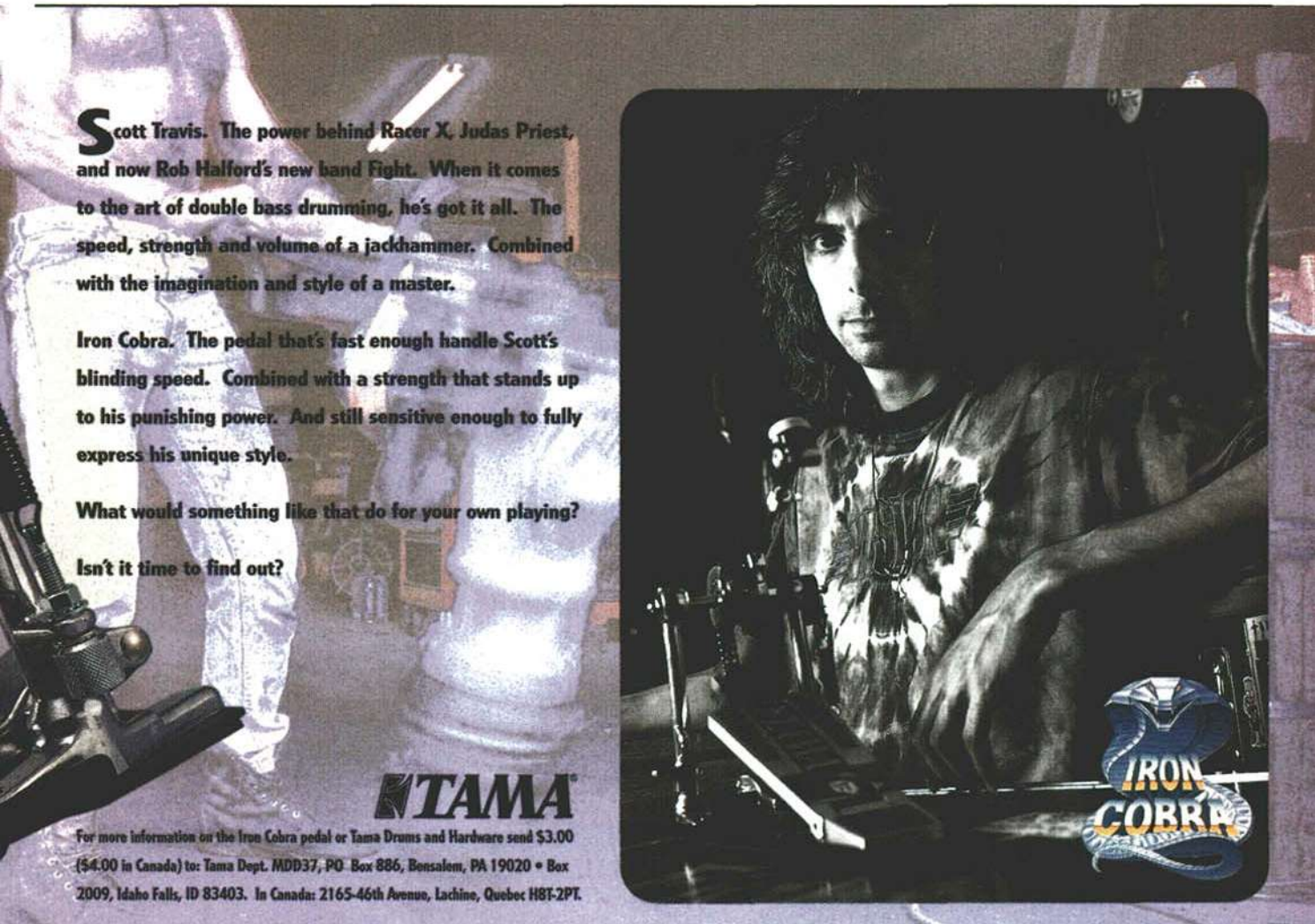
Sampling is 16-bit 44.1 frequency and loads directly into the unit's expandable RAM. I blew in some samples from a few audio CDs and had no problem editing or storing my new sounds. An included Mac-based Sample Dump program allows for fast SCSI transfers of individual samples or banks of sounds for use with a computer sample editor or for using your hard disk as a library of backup sounds. The only problem I had with using the software was that SCSI dumps could only be moved from the memory area in which they originated. Moving a card bank to a RAM bank, etc., is not supported. (However, ddrum informs me that software to correct this problem will be available by the time this review is printed.)

MIDI Functions

Each trigger channel of the *ddrum 3* can be assigned a unique MIDI note number and channel. These parameters can be assigned differently to each kit or stored in one of two possible global settings for the whole machine. I tested the unit extensively with other sound modules and with computer-based sequencers and found the triggering times to be extremely fast. The dynamic response was absolutely the best I have ever come across. If you're a soft player or if you want a lot of dynamic range in response to your touch, look no further than the *ddrum 3*. Although the owner's manual recommends that local control be left on for use with sequencing software, I experienced no delay problems no matter how much I loaded up the MIDI data stream (even when echoing the MIDI data through the computer and having local control set to "off on the sampler).

As a MIDI controller the *ddrum 3* has a few very interesting features. The "Position" mode of transmission allows for different note numbers to send depending on where on the pad you play. This feature has the most merit when using the *ddrum 3* as the sound source, but can also be useful with other samplers or drum machines. The "Tuned" mode lets each pad cover a four-octave range of MIDI note numbers—creating a pitched instrument out of a single pad.

One area that I found sorely lacking was MIDI continuous controller messages. There is no possibility for the real-time control of any sound-editing functions via MIDI. Almost all of the current sound modules and samplers on the market have extensive


Scott Travis. The power behind Racer X, Judas Priest, and now Rob Halford's new band Fight. When it comes to the art of double bass drumming, he's got it all. The speed, strength and volume of a jackhammer. Combined with the imagination and style of a master.
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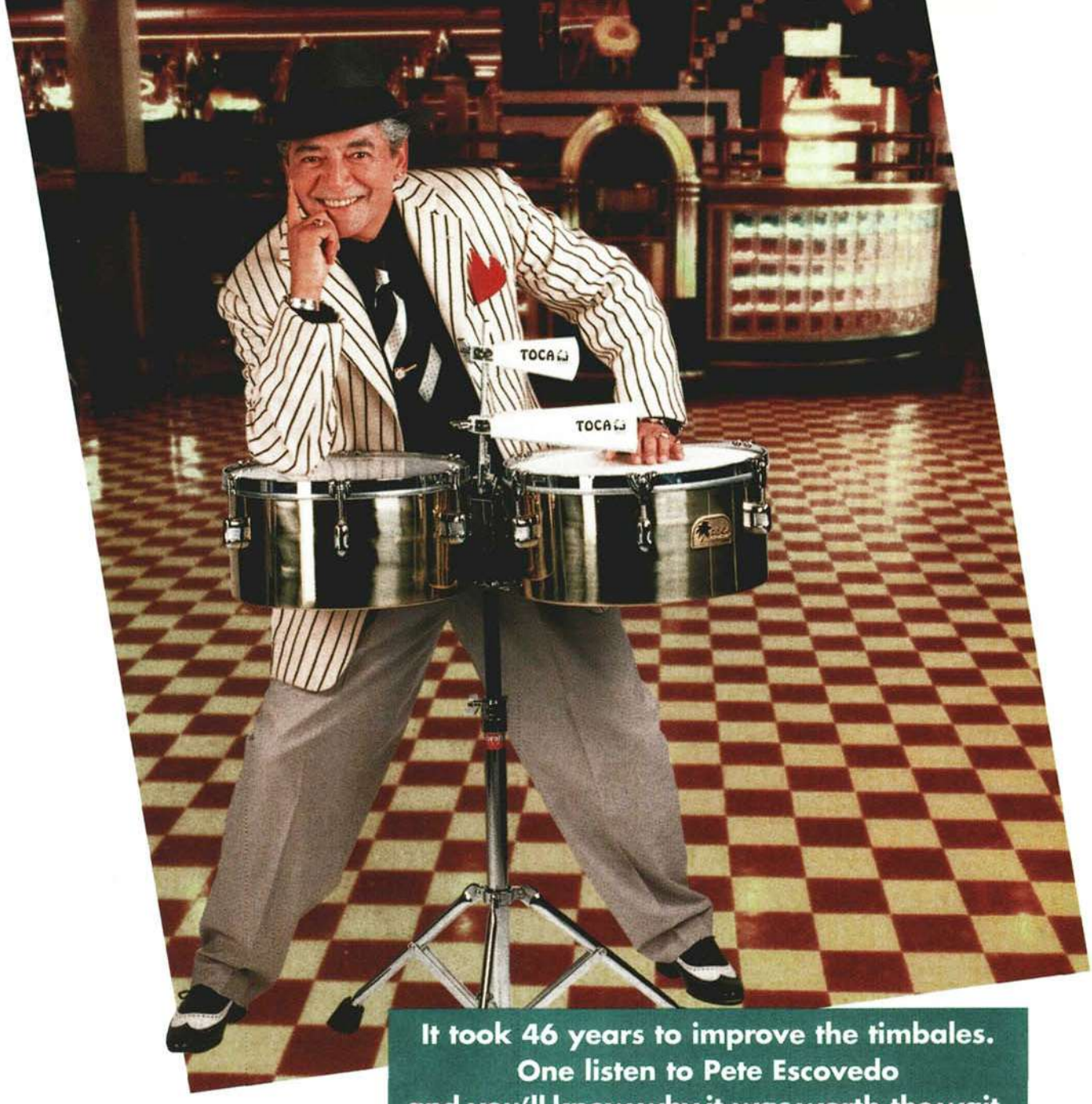
IRON COBRA



It took 46 years to improve the timbales. One listen to Pete Escovedo and you'll know why it was worth the wait.

Percussionists are always looking for "that sound." You know the one. You heard it on so and so's album. You heard it at the last concert you attended.

But where exactly did that sound come from? It may have been one of those sought-after collectable timbales, circa 1948. More than likely, it was Toca Classic Timbales, circa 1994. The very same timbales you hear Latin jazz great, Pete Escovedo, playing night after night.

A great deal of time and attention went into recapturing that classic sound. And in the process, we even managed to improve upon it.

Each Toca drum shell is meticulously crafted from solid brass or chromed steel. You'll also find that our shells are a bit thicker than the original classics. As a result, they produce that desired dark, crisp, side-playing sound while adding much greater rim-shot projection. And with precise batter-side bearing edges, drum key tension via claw hooks and solid steel hoops, these drums are a pleasure to tune and play.

So if it's "that sound" you're after, you can search for a set of classic oldies, or you can take a lesson from Pete Escovedo and lay into today's classics. Toca Classic Timbales.

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KAMAN

Background Photo: Sh Boom, Pleasanton, CA

functions in this area. The focus of *this* unit is definitely on being played by a person, not a computer.

Playing The Ddrum 3 With The Factory Sounds

This is the fun part. I can't stress enough that this is the most realistic-feeling kit I have ever tried. The most amazing feature is that the pads are not only velocity-sensitive, but they are position-sensitive to *where* on the pad you play. This had great effect on tom and timbale sounds in particular.

Having real, tunable heads meant that I could crank the snare and leave the toms a little looser (just like on my real kit). Recording studios should think hard about buying a new house set of acoustic drums when these are so easy to record (remember, the sampler features eight individual audio outputs, an engineer's delight) and any drummer can enjoy playing them.

This is definitely a *drum* set. Cymbals are barely represented in the factory sound collection and the ones included are probably the weakest sounds in the unit. There is, however, a good collection of snares (I liked the Manu Katche crack), toms, and kicks. The jazz toms had me running for my gaffer's tape because the fine sampling created such a resonant sound. There are a few electronic sounds, but the bulk are real instrument samples. All the hand percussion sounds have a dark, earthy tone that blends very well in the context of either live playing or sequencing. Clavia was kind enough to supply me with some extra sounds of good acoustic toms and some sound effects.

The one hundred factory preset kits represent a wide variety of styles and are a good place to draw from when building your custom kits. The *ddrum 3's* editing functions make it easy to copy any or all of the settings for a pad from one kit to another. Then you can compare or save the results.

Conclusions

"If we build it, they will buy" has to be the corporate mission statement for Clavia Digital Instruments, Inc. This is undeniably the Rolls Royce of electronic drum systems. *Ddrum 3* systems play easier, sound better, and are more tailored to a performer's needs than any other sampling system today. The biggest issue here is one of price. List price for the *Precision Padset* alone is $1,950; list price for the controller alone is $4,850.

There's no doubt that if you need electronics and can afford these, you will buy the *ddrum 3* over any competing product. The focus on live performance and lack of MIDI features make the unit less of a contender in the heavily MIDI-based project studio arena, but almost any studio, house, or pit band or heavy touring situation will greatly benefit from the ease of setup and amplification. Save those pennies, boys and girls, the "Drums of Dreams" are here, and they're calling you.

Sample this...

I'm a perfectionist when it comes to drumming and I need a system that faithfully responds to all the dynamics and subtleties of my performance. ddrum3 lets me load my own samples through its DAT/SCSI interface, and I can mix and blend them with the extended internal library. No compromises! Trigger in *real* time, no MIDI delay or glitches. Never lose a ghost note, flam or buzz. Imagine recording or sampling your snare drum up to 16 different ways, and playing it back exactly the same way from the new ddrum PrecisionPads. ddrum's 1,000 levels of dynamics and the internal power of 24-bit DSPs and 18-bit D/A converters capture all of my performance. By the way, you can tune any sound *five full octaves*. Worried about memory? It's expandable up to 300 MB through PCMCIA cards and internal memory expansion cards. When it comes to playing... It's a dream come true!

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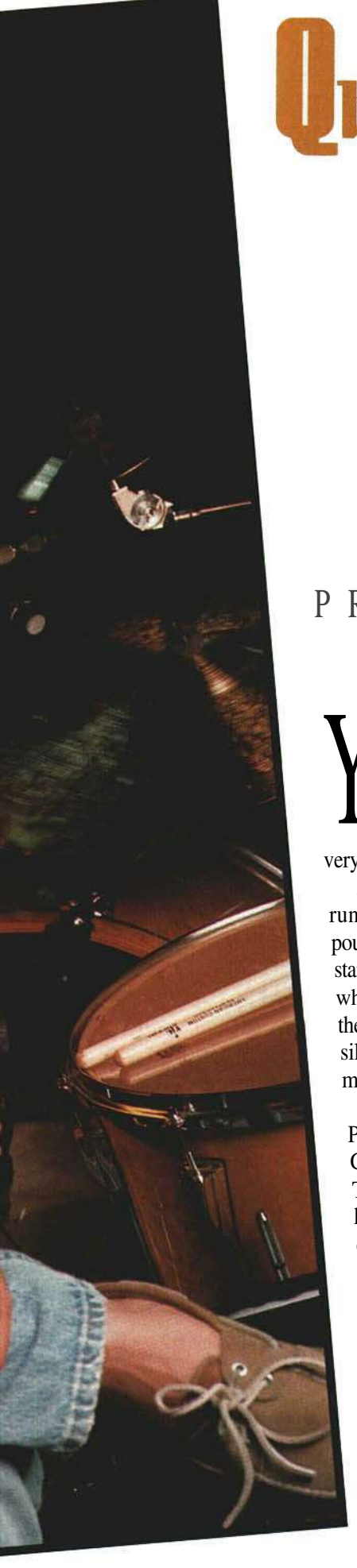


Queensrÿche's Scott Rockenfield

PROGRESSIVE *AND* MUSICAL

You see it in the clubs, on the streets, by the waterfront. Is it cosmetic? Perhaps. But at least on the surface, and possibly much deeper, the '90s have been very kind to Seattle.

Almost everywhere you turn, art runs deep—dance, poetry, theater pouring out the city's gills. Art even stands *tall* on one downtown corner, where a thirty-six-foot sculpture of the Jolly Steel Giant hammers away silently and incessantly at the community's consciousness.

And of course, there's the music. Pearl Jam, Soundgarden, Alice In Chains, Mudhoney, Screaming Trees, Tad. They all came from here. Nirvana lived so close it didn't matter. Seattle became synonymous with an old-cum-new music-cum-fashion that, despite rumors, is a trend still experiencing an international ripple effect.

All the while, five Seattle musicians who once vowed to never follow anything—much less a trend—suddenly found themselves on the outside looking in on the most exciting thing to hit rock music since disco died. Queensryche, a band that not much earlier gripped hard rock by the tail, was in danger of becoming either passe or forgotten—or both.

Waiting four years between record releases certainly didn't help. But drummer Scott Rockenfield wasn't about to sit on his hands. He used the down time to indulge his own creativity, working with neighboring artists on their projects and developing an elaborate home digital recording studio for his forays into movie soundtrack composition.

Through it all, though, there was still the nagging question: Would Queensryche have an audience upon its return? The answer, apparently, is yes. Some are hailing *Promised Land,* the band's fifth full-length studio album, as a throwback to earlier records, which built the bottom layers of Queensryche's loyal fan base. And nobody held his breath longer for such a response than Rockenfield, whose contributions to the record go well beyond the drumkit.

Over microbrew and a burger on a rare sunny Seattle afternoon, Rockenfield spoke with candor and humor about Queensryche's place in contemporary music, how his musical growth fits into and around the band's direction, and the hopes and fears he shoulders on his own career path.

By Matt Peiken Photos By Lance Mercer

MP: Past Queensryche records have had some general theme to them. Does *Promised Land* follow in that vein?

SR: Yeah, and this record is probably more thematic and conceptual than our last one. We used to say that *Empire* was just a collection of dance songs that happened to sell really well. [laughs]

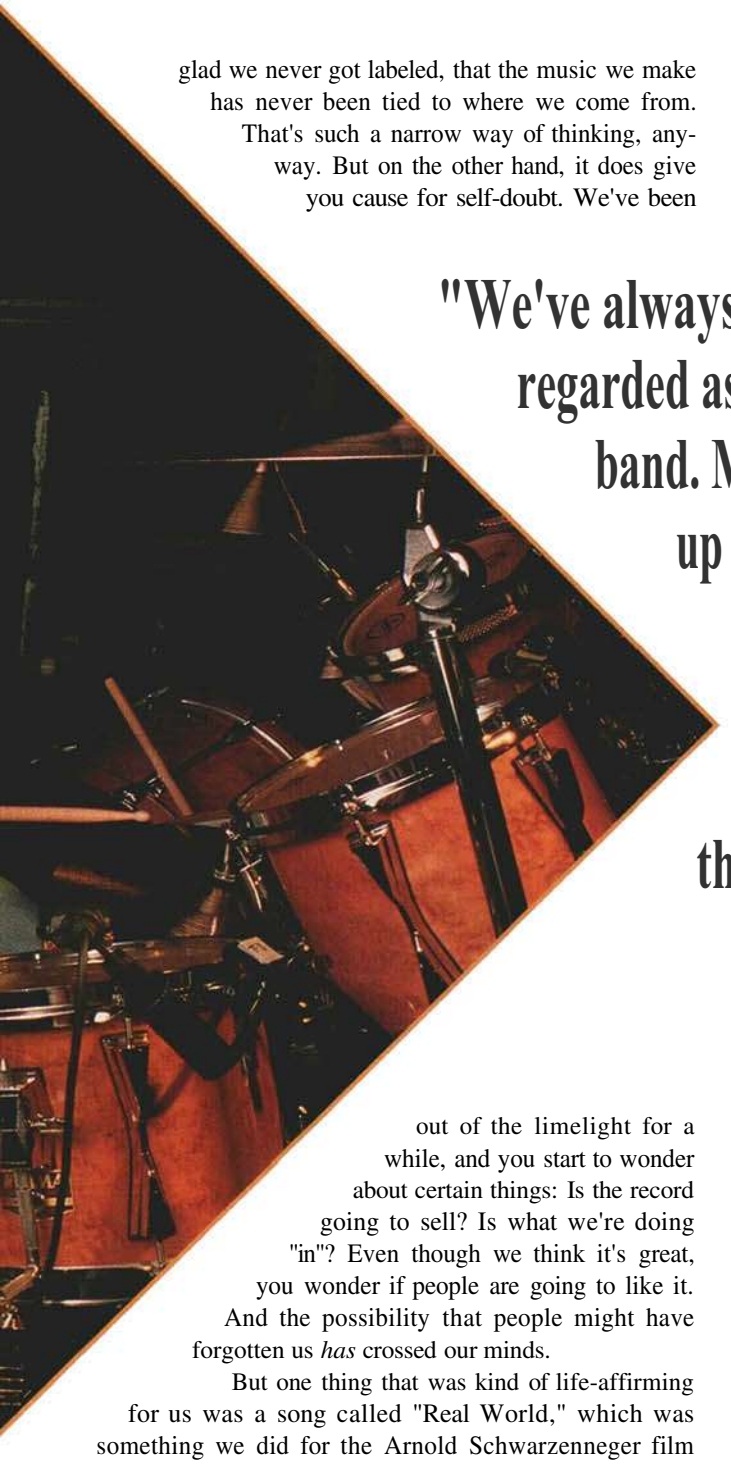
MP: You'd told me at one time that *Empire* was written in large part to be accessible to mainstream audiences. Listening to *Promised Land,* it seems like there was a conscious effort to avoid that this time around.

SR: That's definitely where we were going, but we don't really have it in us to do the same thing twice, anyway. You grow as a band and as people. *Empire* was four years ago and it was a time in our lives when we just wanted to see if we could do that kind of record. And we were successful—it's *still* selling well, to our amazement. We're proud of what we accomplished artistically and commercially, but we don't want to do that again.

To be more accurate, we don't want to achieve that kind of success again by blatantly *trying* to achieve that success, by writing songs simply because we know MTV will stick them on heavy rotation for half a year. A lot of people expected us to kind of stay in that direction. But if we had, I think we would have disappointed a lot of our fans, and we would have definitely disappointed ourselves. We didn't want people mistaking anything on *Promised Land* for a sequel to "Silent Lucidity."

MP: But you really hit a point of no return in some ways with *Empire* because now people expect a certain level of commercial success from a Queensryche record. Certainly your label does. And an entire style of music has come and gone right under your nose in Seattle since your last record. Are the challenges of being "current" something you and the band feel?

SR: You mean, have we ever thought about writing a grunge song? [laughs] Well, to be honest, yeah. It's not something we'd ever do, but we talk about it jokingly, like we need to be part of what everybody thinks of as the Seattle scene. It's funny, you'll read these articles about what's going on in music, and they'll list all the Seattle bands in one sentence—Pearl Jam, Soundgarden, Alice In Chains, Nirvana—and there are two names you never see in there: Queensryche and Heart. We like that, though, because that whole Seattle frenzy has come and gone like a fad, yet we're still here. So on the one hand, we're



glad we never got labeled, that the music we make has never been tied to where we come from. That's such a narrow way of thinking, anyway. But on the other hand, it does give you cause for self-doubt. We've been out of the limelight for a while, and you start to wonder about certain things: Is the record going to sell? Is what we're doing "in"? Even though we think it's great, you wonder if people are going to like it. And the possibility that people might have forgotten us *has* crossed our minds.

But one thing that was kind of life-affirming for us was a song called "Real World," which was something we did for the Arnold Schwarzenneger film *Last Action Hero,* and it turned out to be the second-biggest single we've ever had. It made us feel good to think we still have a loyal fan base.

MP: Describe the process of making *Promised Land.*

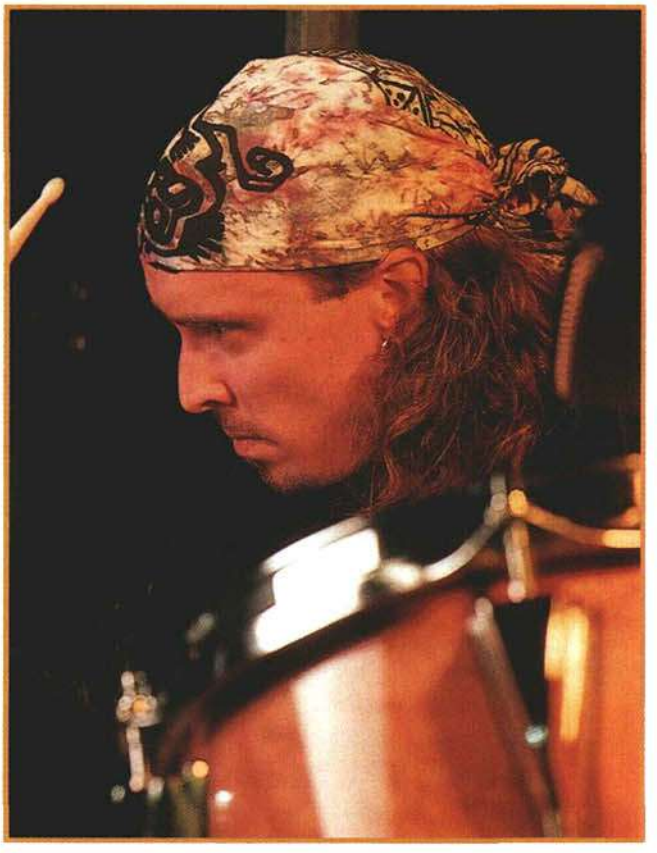
SR: We spent five months recording the record. Actually, that's in studio time. A year and a half actually went into the overall recording. The stuff on the album is demo stuff we did on A-DAT—all done on the Alesis digital recorders we have at our homes. We brought in all our ideas, and we ended up keeping most of the performances.

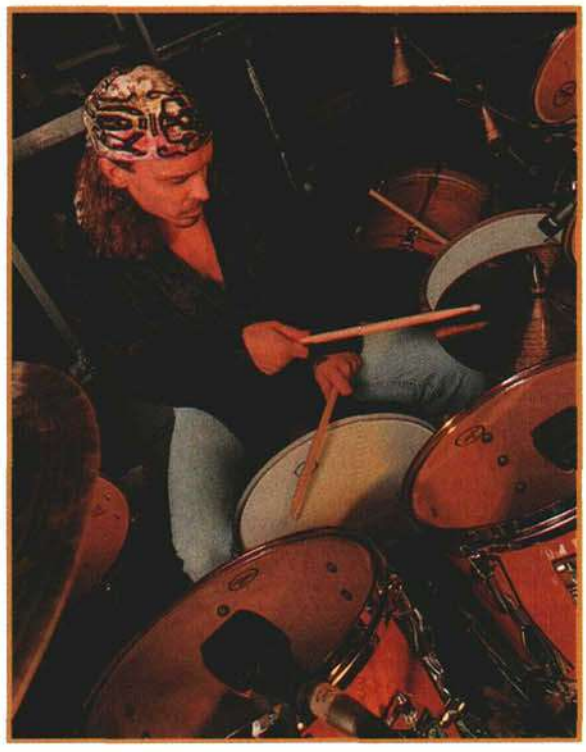
Then in January of '94, we rented this five-thousand-square-foot cabin on the San Juan islands, brought in all this gear, and set up a studio there. Nine of us lived up there for five months, and it was basically a process of compiling the A-DAT tapes and re-tracking some drum parts for different things.

MP: I'd imagine that would be a very difficult way to record the drums, having to sync up with stuff that's already on A-DAT. Are you always locked into whatever has already been placed on the A-DAT?

SR: If it has anything to do with a simple difference in time, I'll just play my parts and the other guys will go back over their parts to hook up with what I've played. I'm usually the one who sets the

"We've always been regarded as a musician's band. Musicians look up to us, and I do feel a responsibility to live up to that reputation."





groove and the vibe anyway, so if something doesn't feel right while I'm playing it, we'll go back and tighten or loosen everything else to work with a tempo I feel is comfortable or right for the song. But we've been playing together for so long now that we usually don't have many drastic things to go back over in the studio. Each of us knows how the others think, and everything hooks up pretty well.

MP: Were there any songs that changed dramatically once you put the drum tracks on?

SR: Nothing too severe. But we took the drums completely out of the last song on the record, "Someone Else?" We have another, eight-minute version that has the whole band on it. But we decided to cut all drums out and chop it down to about four minutes, just because it felt and sounded more powerful and it fit at that point in the record to have a song without drums or blazing

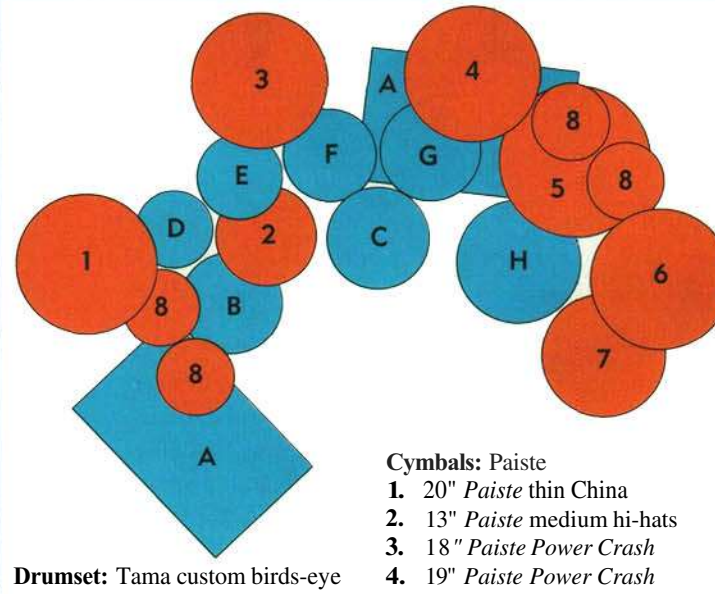
SCOTT'S EVOLVING SETUP

"It's much more compact now," states Scott Rockenfield regarding his current drumkit. "I used to play everything large, and the kit for the last tour was just massive! Not only were there a lot of drums, but it was tall. The racks almost blocked the video screens!

"I'm going for a much more compact look now, which actually makes everything much easier to get to. I'm still using two kick drums, but I've moved my second kick behind me and to my left, and I play it with a remote pedal. And since I have just the one kick in front of me, I can position my hi-hat closer to where I like it.

"Speaking of the hi-hat, I've been focusing on my left-foot work on the hi-hat a bit more than on the double kick. I love inter-mixing the hi-hat with different fills, and I find it much more interesting than playing another bass drum. I've never been into that speed-metal, double-kick stuff anyway.

"I've also gone to standard-size shells for the toms. I used to always play deep toms, which made everything sit higher, so *I* had to sit higher to compensate. Not only do the smaller drums bring everything down to a more comfortable level, they actually sound *bigger* than the deep toms. You get more attack and you can work the drums better, get more finesse out of them. Along the same lines, I'm really getting into splash cymbals lately. I've got four on my kit now, all different tones. You can hear differences between splashes more than you can with bigger cymbals."



Drumset: Tama custom birds-eye maple

A. 18 x 22 kick drum
B. 3 1/2 x 14 brass piccolo snare
C. 5 x 14 maple snare
D. 8 x 8 tom
E. 9 x 10 tom
F. 10 x 12 tom
G. 11 x 13 tom
H. 16 x 16 floor tom

Hardware: everything mounted on a custom rack, Tama *Iron Cobra* pedals with hard rubber beaters

Cymbals: Paiste

1. 20" *Paiste* thin China
2. 13" *Paiste* medium hi-hats
3. 18" *Paiste Power Crash*
4. 19" *Paiste Power Crash*
5. 22" *Paiste Dry Ride*
6. 20" *Paiste* Heavy ride
7. 16" *Paiste Fast Crash*
8. Assorted splashes

Heads: Cannon *Attack* series, including a coated two-ply on the snare, clear two-ply on bass drum batters with ported single-ply on front, clear single-ply on tops and bottoms of toms

Sticks: Tama hickory *#4* model

guitars. The piano/vocal combination really brings the meaning of the record home and closes the story that begins with someone's birth and ends with someone asking if he's become someone else.

MP: When you're each coming up with concepts on your own in your home studios, are you writing for each other with a lot of cross-communication, or are you just flying solo and seeing what kind of ideas you come up with?

SR: It's kind of a combination of both. And this record in particular was different from anything we'd done before. From my perspective, I had much more to do with the songwriting on this album, even getting into some of the guitar and bass parts. I wrote the entire intro to the record, which isn't really a song, but more of a vibe thing. "Promised Land" is something we all had a hand in, and "Disconnected" is a song I wrote all the music for, coming up with all the guitar melodies and riffs on my keyboard.

I write in a very film-oriented style because the only music I really listen to is scored film music. I'm actually trying to get into that kind of music myself, and I have a couple of projects on the side that I'm really excited about. I'm interested in writing, arranging, and recording all the music for soundtracks. And you could say it all comes from an appreciation I have for what music does for films. For me, it's a very emotional thing. I think the music in some films has more impact than the dialog does.

One of the projects I've got going is with a friend of mine in town named Barry Caillier, who's an award-winning screenwriter. He's just finished a new sci-fi film that I'm composing stuff for. The film has to do with all types of religious voices, and most of the score is based on Tibetan monks, native

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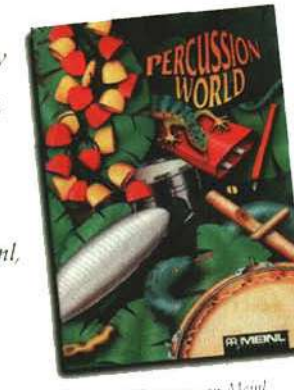

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Americans, and aboriginal culture, and I'm mainly using keyboard-oriented mood music to convey that in a very bizarre way. It's not a done deal yet, but I got the script and it's very exciting.

MP: Did these side projects keep you very busy in the two years Queensryche had off, or were you anxious to get back to the band?

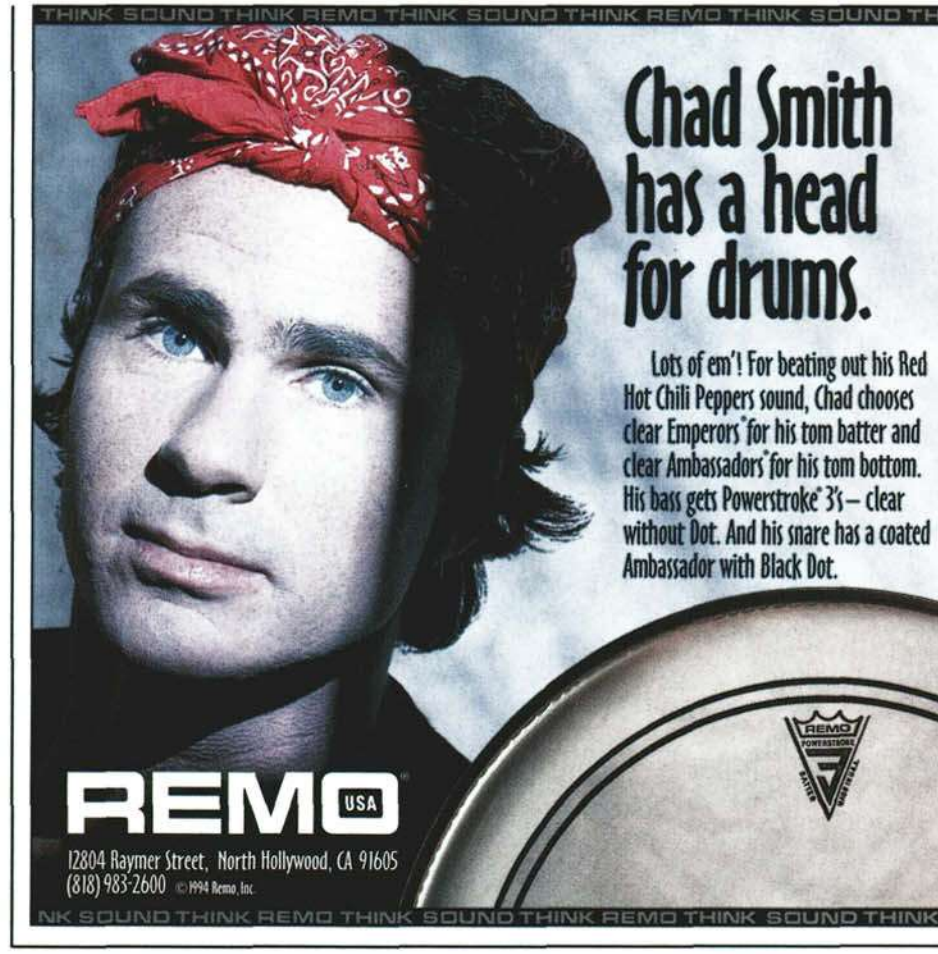
SR: I'd have to say yes to both questions. There was about a full year where I just didn't play drums at all. After working for months on the *Empire* album and then doing two hundred shows, I just didn't even want to *look* at my drums. I went out and bought my Porsche, went on some vacations with my wife, bought a house, and purchased my recording equipment. And after a while, it just felt right to get back into playing again. More than the playing, it was just music.

But I got a chance to work with other people during the down time. I did an album project that's still on the charts right now. I played three songs for Paul Sphere and David Lonz, who play this contemporary new-age music—all-instrumental—and it was just a guitar player, pianist, and me. The Seattle Symphony played on it as well.

I played drumkit and I actually did a show in town with them, which was the first time anybody in Queensryche had ever played or recorded outside the band. All the guys in the band were in the front row watching us at the Paramount Theatre, and I remember looking out at them and thinking how bizarre it felt being up there and seeing them in the audience.

MP: Are you delving into these side projects because your development as a musician—or at least what you want to do in music—has crossed the bounds of what Queensryche does?

SR: I think sooner or later anybody can feel the need to have some other creative outlet. I think we'll always do what we do as Queensryche and that we'll last for quite a while. I don't want to get into other *band* projects, because it's not like I'm unhappy with Queensryche at all. But I'm very interested in film music, which is something our band wouldn't necessarily get into. Plus, my interest in film music is in the compositional aspect—arranging melodies—and it's nice to do something in music in addition to playing the drums.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But there is a creative crossover. The intro to the new record is something I originally wrote as the intro to a film. The other guys in the band heard it and thought about creating this birth sequence out of it, which starts the story of the record. The intro to "Disconnected," with all the nature sounds and the train, is in that same cinematic feel.

MP: You say that your listening preferences lean toward scored film music, but your drumming has always been very hard and aggressive. Have you always been into performing heavier music?

SR: It depends on the situation. When it calls for it, I can definitely play heavy. But on the new record, there's all sorts of different approaches to songs and a lot of experimentation. "I Am I" has a lot of ethnic percussion going through it, and then there are songs like "Out Of Mind" and "Bridge," which were recorded in bathrooms, and there was a lot of side-stick playing.

MP: More than anything, this record reminds me of one of your earlier releases, *Rage For Order,* not just in the experimentation, but in the instrumental tones and some of the song structures. Does that ring true for you?

SR: I guess that's kind of a fair comparison. When people ask what *Promised Land* is like, we say it's more like our old stuff. *Rage For Order* was kind of an experimental, technology-meets-humanity sort of clash. But every record we've done has been completely different from the previous one—thematically and, even more so for *Promised Land,* in the sound.

MP: Did you do anything particular in the studio to tailor your drum sound in a certain direction?

SR: I was upstairs in this huge bedroom, and we put microphones all the way downstairs in the living room. So if you were to cut the house in half and look at the cross-section, you'd see my drumset up on the floor upstairs, with microphones basically all over the house. There were room mic's everywhere, so we got a lot of natural delay.

MP: There are so many things going on in your music other than guitars, bass, and drums. Do you sacrifice anything in trying to pull it off in concert?

SR: It depends on the song. But when

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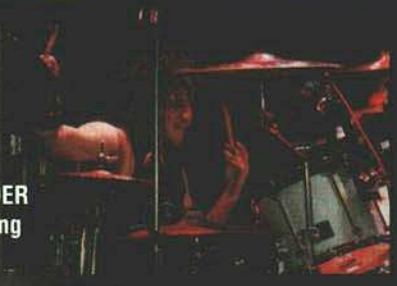

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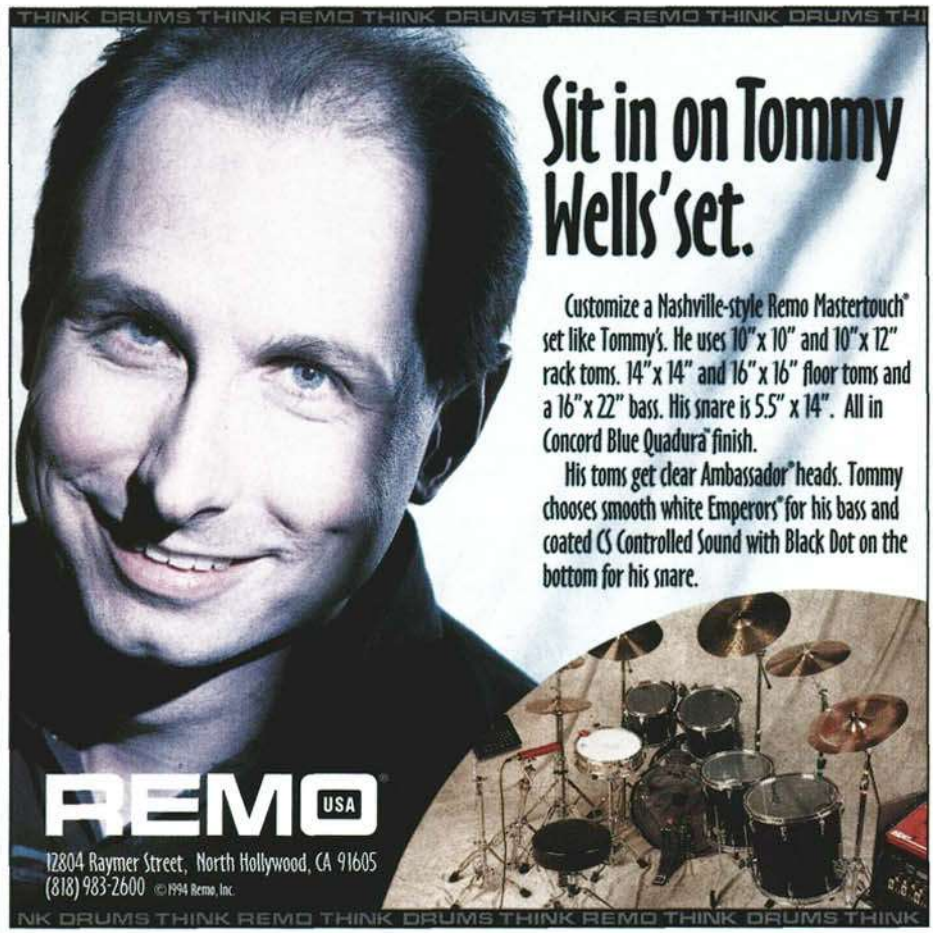
we're putting together songs for a record, we usually just try to get on tape whatever we hear in our heads—whatever it takes to get the sounds we want—and don't worry about how we're going to do it live until after it's too late. [laughs]

"Disconnected," on the new record, is a good example of that. It was very hard for me to perform because I'd never played a shuffle before. I wrote the song at home on a sequencer with a drum module, and it was all done with keyboards. Geoff wrote lyrics to the demo I'd given him, and he recorded his part right on the demo with the A-DAT. The rest of the band hadn't even heard it yet, but Geoff and I thought it was great and that it should go on the record just the way it was. The other guys liked it, too, and it only took them a day to learn their parts and put all their guitars on tape. But I didn't want the drum machine on there, so I had to go back and learn the song. It took me a couple days to really get the feel and to play it like I'd programmed it.

It's kind of the same way for how we end up playing some of this stuff live. On the last tour, we did *Operation Mindcrime*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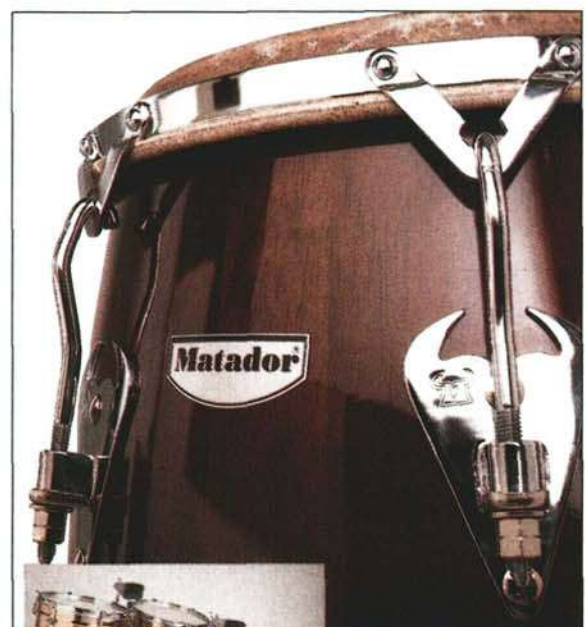

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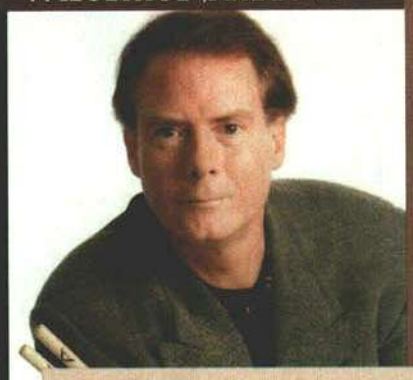

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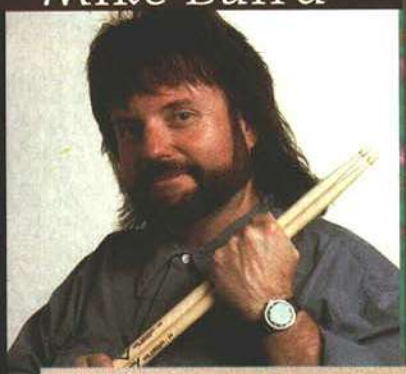

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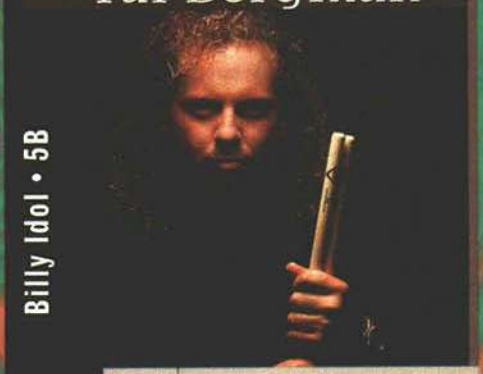

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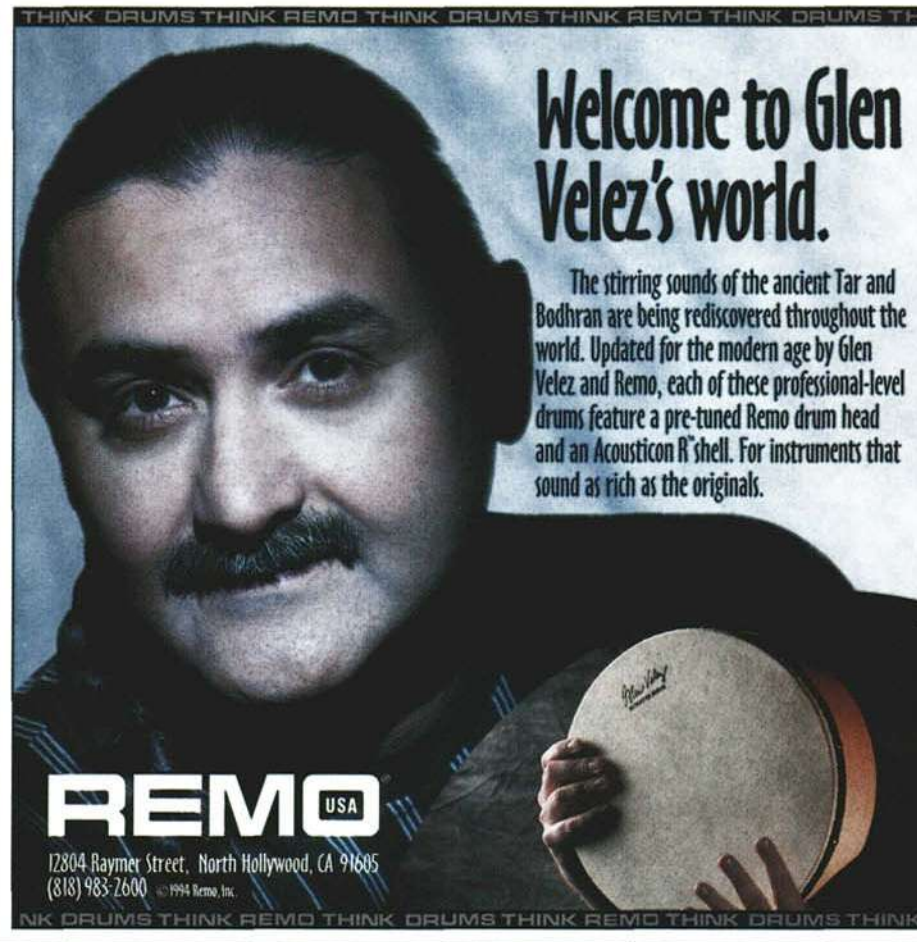
in its entirety, and it took a lot of pre-production work to get the timing of everything down. After that, it was just a matter of going through the motions to sync up with the video playing behind us. For the new tour, we're going to do the entire *Promised Land* record, though the songs will be intermixed with a lot of music from our past. And we're probably not going to have an opening band, so it will be something like "An Evening With Queensryche."

That presents its own set of challenges, but it also gives us room to play around with things. Part of our set is going to be all-acoustic, and some songs will sound bare-bones compared to what went into them on record. It adds a new dimension to the song and it gets us away from having to call up this massive orchestration to make it sound exactly like the record.

MP: You told me earlier that the band is rehearsing through headphones. Why not just go through speakers, since you're trying to prepare for live shows?

SR: We're actually switching from our headphone setup to our live setup after today's rehearsal. When you're pumping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through speakers, little mistakes and inconsistencies can get washed away in the volume. Headphones allow us to isolate each element of the music and make sure we're together on things. We want to iron any wrinkles out before we go for the live sound.

We're rehearsing in this humongous warehouse, so even with the headphones, we have to compensate by putting walls of foam all around the drums. I've got this window in front that I can see through, and Geoff lines up all these road cases around and above him, sort of like this little hut, to keep the sound from bouncing off the walls into his microphone.

MP: You do the live shows with headphones on anyway.

SR: Yeah, but they only have sound coming into one side. It's just a click track, so I can keep in time with the video behind us. I also have these little car-windshield mirrors mounted on my kit, to the left and right, so I can make sure I'm on the right page with what's on the screen. Of course, no matter what you do, some things are bound to go wrong. For instance, the film melted on us a couple of times on the last tour. For "Sister Mary," there's a girl singing on screen, and her audio and the click track are on tape, with the tape sending time-code out to the film. Well, one time, the tape started speeding up. So I just knocked the cans off my head and hit this panic button that sends a light to our tech, who just shuts off the tape.

MP: As a drummer, are you playing less as you get more into programming your music, and has your role as a drummer changed over time?

SR: I think it's more that we're just becoming even smoother as a band at refining what we want to do and how to go about doing it. We used to try to fill every hole with a riff. Even as recently as *Operation Mindcrime,* there's a certain style to some of the music that I don't think is quite in us anymore. We could do it, but it's not where our heads are at.

MP: More specifically, though, has the role of acoustic drums changed within what Queensryche does?

SR: I think so. In the past, you could say I was more concerned with what I played. Now I'm more interested in writing the music and with what the overall sound of the music is. I look at it now from a standpoint of what makes the song better. I just happen to be the person responsible for the drums and percussion, but I don't feel a need to have the drums be a voice in the music. If I need to play something to enhance a song or get a certain mood across within a song, then I'll play it. It might mean a certain beat or dynamic level, or it might mean *not* playing at a point in the music.

There are songs on the new record that are very rooted in the drums and percussion. We spent four days just on percussion overdubs for "I Am I," just so we could get cool sounds. And on "Disconnected," the drums create a shuffle feel, which, as I said before, is new for us. But I don't think you could listen to the new album and say the drums or guitars or even the vocals get the spotlight on any particular song. It's all one entity.

MP: Do you think the ability to take such an unselfish approach to the music stems in part from the long-term friendships all the band members have? I mean, you guys are sort of a rarity in that the band's lineup has never changed.

SR: I think the bonds and friendships have

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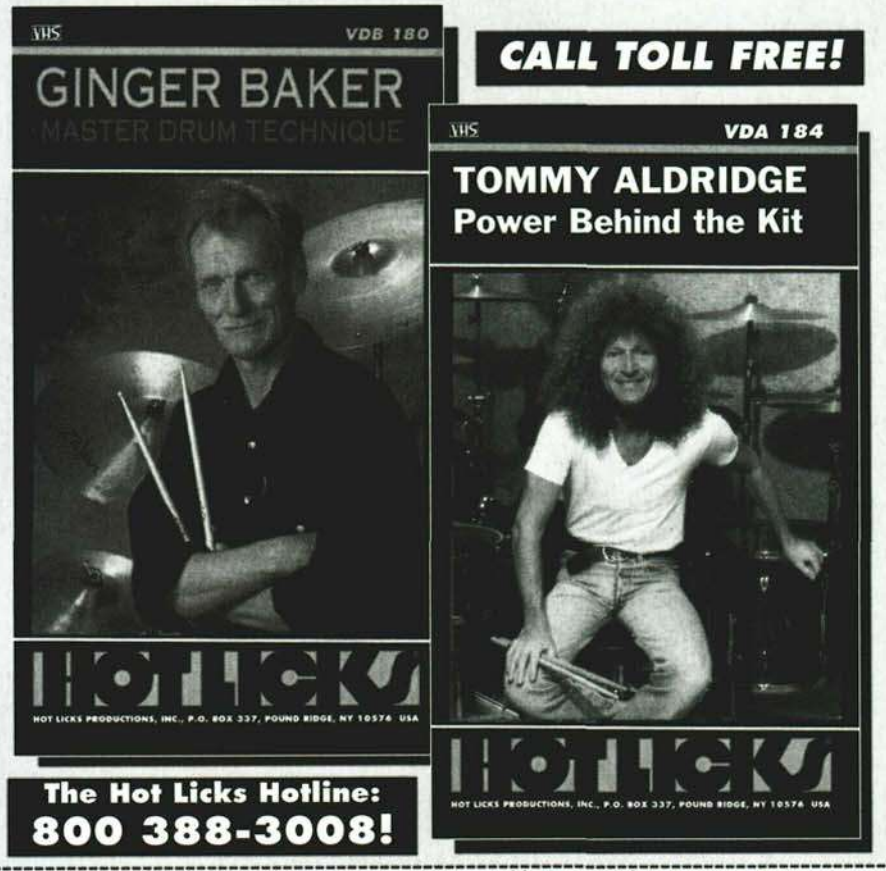

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definitely kept us going as a band, especially in the early years, when there was no money and we weren't selling many records. Ever since we got together, we had common goals and direction. And one of those goals was to become one of the biggest bands in the world. [laughs] We're still working on it, but we're slowly getting there. By the time this article comes out, we'll have been together more than thirteen years. That's the longest marriage any of us have been in. [laughs]

MP: You mentioned earlier that you took some time off from the drums after your last tour. Coming back to them after such a long absence, did you have to work hard or practice at all to get back into performance shape?

SR: No, but I *thought* differently. I was fresh and I could really ask myself what I wanted to do with the music and my drum parts. Sure, I might have forgotten certain things, so maybe I don't do those things anymore. I'm not relying on the same chops or fills, and I'm doing something new now. And now that we're rehearsing some of the older stuff for the new tour, I think I'm even playing those songs a bit differently.

MP: Was there ever a time when you dedicated a lot of attention to drumming and becoming a better player?

SR: Sure, when I first started at fifteen. It was just something I picked up one day when there was an assembly at school about joining the band. So I shedded a lot with it. But even by the time we made our first record, I didn't feel I was ready. I can't even listen to that record today, and it took me a long time—a lot of practice—to alleviate the pain I felt about what I played. I worked hard at being tighter, more in a groove, and I just thought more about what I was doing.

MP: Were there other drummers or certain records that helped pave your direction past the early days?

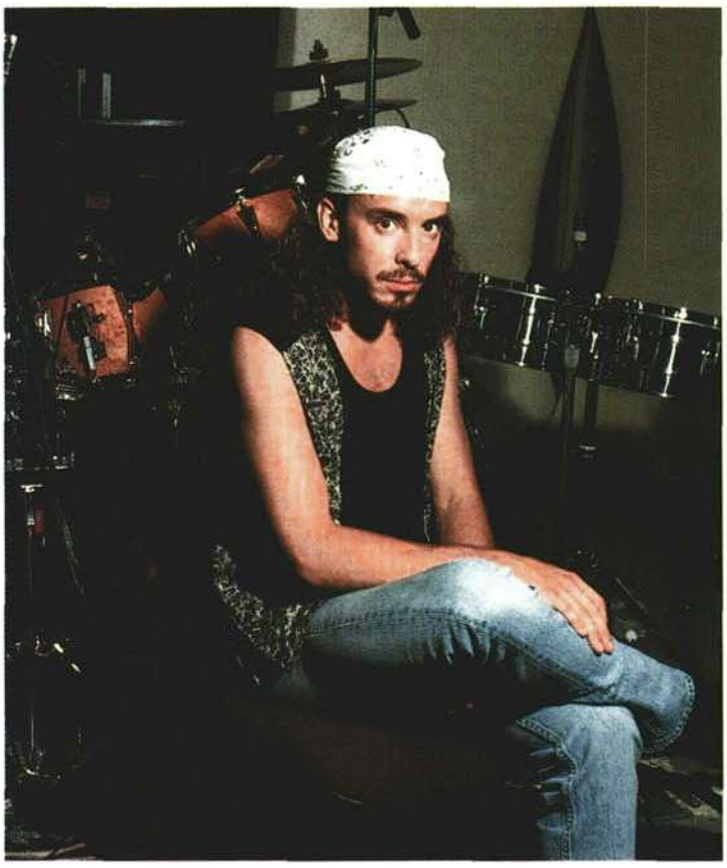
SR: I used to listen to Neil Peart and Alan White. But I think just paying attention to rhythm in general and listening to rhythm made an even bigger mark on me. Rhythm does more than keep the beat, it sets a mood for the music. I learned a lot about that through film music, though I've actually been listening to a lot of aboriginal tribal music lately, with very talented performers.

MP: Given your interest in composing music, is there anything exclusive to drumming that you still want to experiment with or become proficient at?

SR: I'd love to incorporate tribal drumming into what we do in Queensryche. I'm more intrigued and interested in the sounds of those drums and how to use them in music rather than learning a proper technique in playing them. I've been collecting a lot of those sounds on samples, although I have started shopping around for some of the instruments.

But I can't say that there are any technical elements I'm dying to work on, or that I'm driven to become a better drummer just for the sake of being an awesome drummer. We've always been regarded as a musician's band, but I think we're really good at what we do because we work well together. We may not be the best players in the world, but kids look up to us and other musicians look up to us, and I do feel a responsibility in a weird way to live up to that. And in doing so, I think we make records that have a strong level of musicianship, but also have great songs and give the listener something to think about.

MP: Unpredictable as Queensryche is, can



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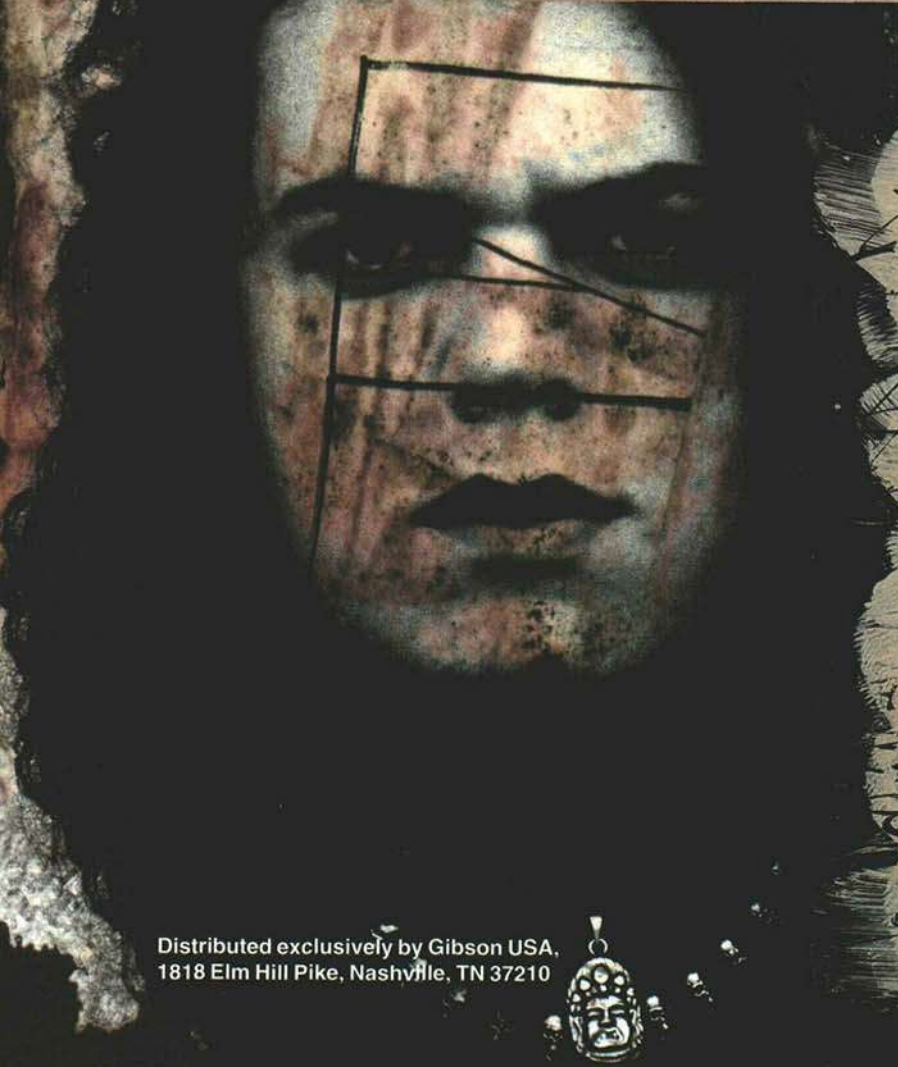

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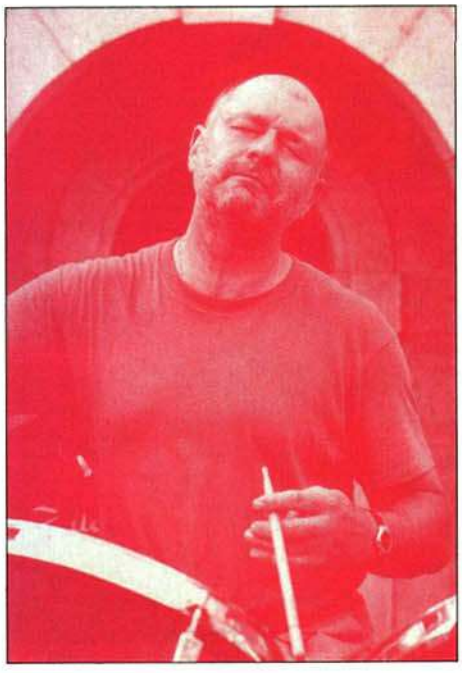
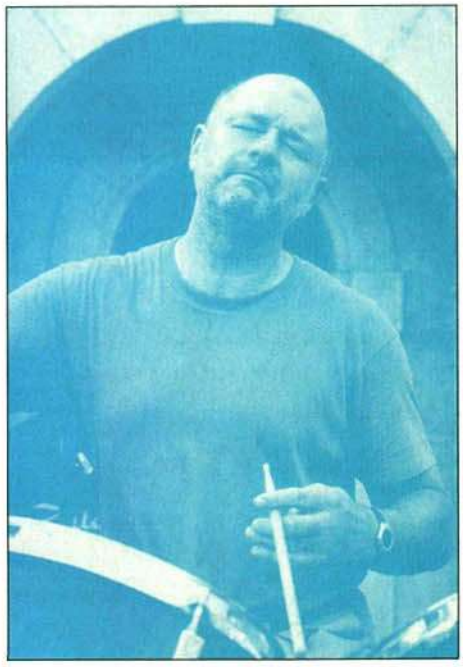
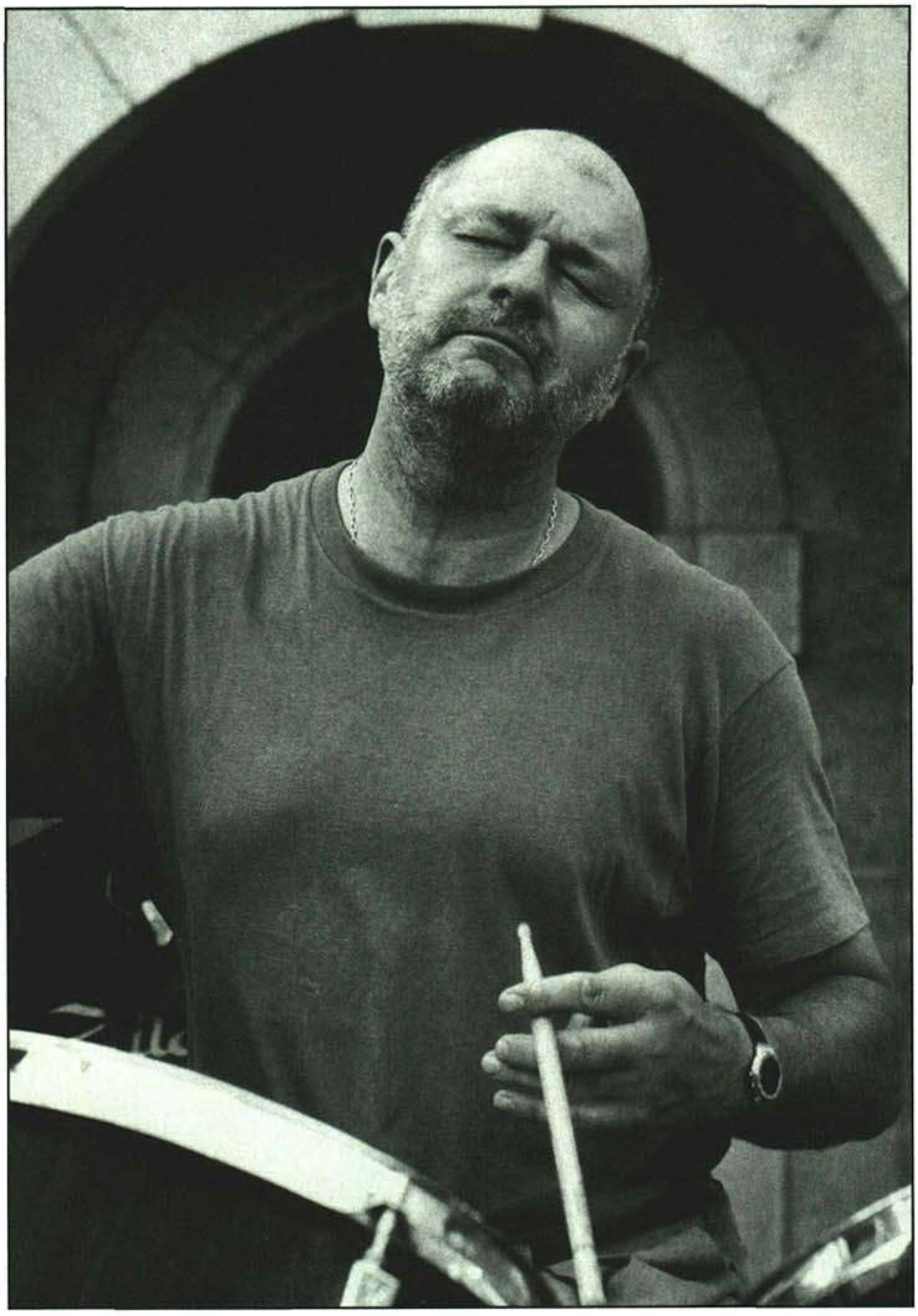
Daniel Humair

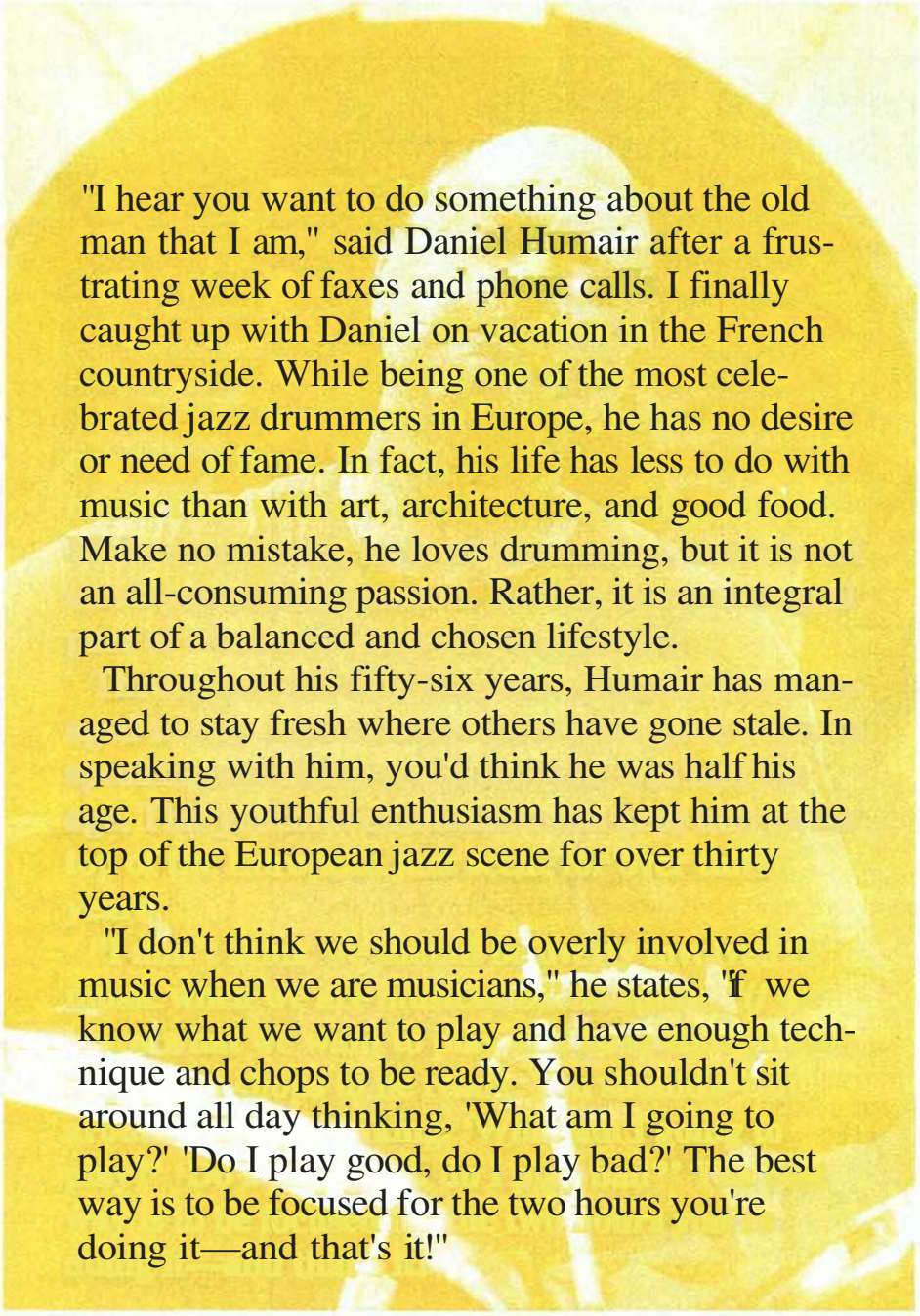






Secrets Of A European Master

By Michael Bettine



"I hear you want to do something about the old man that I am," said Daniel Humair after a frustrating week of faxes and phone calls. I finally caught up with Daniel on vacation in the French countryside. While being one of the most celebrated jazz drummers in Europe, he has no desire or need of fame. In fact, his life has less to do with music than with art, architecture, and good food. Make no mistake, he loves drumming, but it is not an all-consuming passion. Rather, it is an integral part of a balanced and chosen lifestyle.

Throughout his fifty-six years, Humair has managed to stay fresh where others have gone stale. In speaking with him, you'd think he was half his age. This youthful enthusiasm has kept him at the top of the European jazz scene for over thirty years.

"I don't think we should be overly involved in music when we are musicians," he states, "if we know what we want to play and have enough technique and chops to be ready. You shouldn't sit around all day thinking, 'What am I going to play?' 'Do I play good, do I play bad?' The best way is to be focused for the two hours you're doing it—and that's it!"

"I met Elvin touring with trombonist J.J. Johnson in 1957—he started me on real modern drumming."

While he has been living and working out of Paris for nearly forty years, Daniel was born and raised in Geneva, Switzerland. "I got started doing marching drums when I was very little," he says. "Then when I was fourteen, like all the teenagers at that time, I wanted to play Dixieland and New Orleans jazz. I used little rhythms from the snare drum to start, but I'm mostly self-taught. I had some formal lessons from the local drummers in Geneva, but that's all. I was listening to all the records from that time, so I'm almost an expert on Dixieland and New Orleans music. That's very unusual for jazz people on the modern scene. I know the music well and love it, though I haven't played it in nearly thirty years. But it taught me a lot about what I was trying to do later."

Growing up in Europe during the Second World War was difficult. But the post-war years found a new prosperity. It also found the Europeans with a new love: jazz music and the emerging bebop scene. Imported by the thousands of GIs stationed in England, it took a foothold and slowly began to spread across the continent. "Living in Switzerland," Daniel says, "I didn't have access to the bebop recordings. American recordings weren't coming easily to Europe at that time. Someone who was importing music scores had a connection for contemporary and 'West Coast' records, so I was more into Shelly Manne, Stan Levey, and Mel Lewis. I was more influenced by Shelly than anyone else. That was before I became professional.

"I became professional very fast doing dance music. Then I went to Sweden with a jazz band and discovered Philly Joe, Elvin, and John Coltrane. I think I was one of the first guys in Europe to be interested in Coltrane. I had his first recording on Transition, which might have been the first he made, and I was amazed by it. Then I met Elvin touring with trombonist J.J. Johnson in 1957, and he started me on real modern drumming."

There was only one thing to do: move to Paris. The French capital has always been a haven for artists, writers, and musicians. All the American musicians passed through there. Some even settled, keeping this vibrant city at the forefront of the growing jazz scene. "I was listening to Kenny Clarke and all the masters of modern drumming," Daniel explains, "because I was working next to them. I was lucky because I was playing with all the masters of bebop: Bud Powell, Lucky Thompson, Oscar Pettiford, Jackie McLean—in fact, I've played with almost all the jazz scene, except for Miles and Sonny Rollins. I've done more bebop and modern jazz than almost anybody in America—not because I was better, but because I was in Paris at that time.

"There were maybe three drummers doing everything," Humair recalls. "Kenny Clarke was always away, so I was doing most of the rest. I was tempted to go to America, but I realized I was not ready for a rough life. I have a very cool life, which means I take very few concerts and

Playing On The Edge
a selected Daniel Humair discography

Artist	Album Title	Label
Daniel Humair	Edges	Label Blue
Kuhn/Humair/Jenny-Clark	Easy To Read	OWL
Kuhn/Humair/Jenny-Clark	From Time To Time Free	CMP
Kuhn/Humair/Jenny-Clark	Live 1989	CMP
Kuhn/Humair/Jenny-Clark	Carambolage	CMP
Kuhn/Humair/Jenny-Clark	9/11 P.M. Town Hall	Label Blue
Kuhn/Humair/Jenny-Clark	Usual Confusion	Label Blue
Humair/Jeanneau/Texier	Update 3.3	Label Blue
Quatre	Earthcake	Label Blue
Larry Schneider	So Easy	Label Blue
Eartha Kitt	Thinking Jazz	ITM
Franco Ambrosetti	Gin And Pentatonic	ENJA
Franco Ambrosetti	Movies	ENJA
Franco Ambrosetti	Movies, Too	ENJA
Andre Jaume	Cinoche	CELP
Mario Stantchev	Kaleidoscope	Instant Presant
Swingle Singers	Jazz Sebastian Bach	Verve

(All titles, except the OWL and ENJA releases, are imports and can usually be found in the larger CD stores or jazz specialty shops. Most titles are also available through Cadence Records, [315] 287-2852.)

In addition to the specific artist/releases mentioned above, here's a list of Humair's other credits—a virtual who's-who of both the American and European jazz scenes.

Sonny Stitt	Eric Dolphy	Stan Getz	Chet Baker
Michael Brecker	John Scofield	Michael Portal	Martial Solal
Marc Ducret	Attila Zoller	Dave Holland	Miroslav Vitous
Jean-Luc Ponty	Harvie Swartz	Stephane Grappelli	Jane Ira Bloom
Jerry Bergonzi	Anthony Braxton	Kenny Barron	John Lewis
David Friedman	Didier Lockwood	Gato Barbieri	Franco d'Andrea
Francois Mechali	Buster Williams	Kenny Kirkland	Steve Coleman
Enrico Rava	Aydin Esen	Lee Konitz	Phil Woods
Howard Johnson	Michael Formanek	Kenny Wheeler	Claudio Fasoli
Geri Allen	Greg Osby	George Gruntz	Rolf Kuhn

only do what I want to do. I don't do anything commercial. That's why I stayed in Paris. It was good work and I always made a good living."

In 1963, Humair found himself working in a most unusual group, the Swingle Singers. Organized by Ward Swingle, the group consisted of singers who performed note-for-note wordless vocal interpretations of the great classical composers: Bach, Mozart, Handel, Brahms, and others. The singers were backed by bass and drums laying down a strict 4/4 jazz beat. The critics were hard-pressed as to whether they were a classical or jazz group. The public had no reservations about them. Their best-selling debut recording, *Jazz Sabastian Bach,* won Grammys for best choral performance and best new artist. "I toured with the Swingle Singers a lot in America," says Daniel. "I had a lot of free time, and that gave me the opportunity to play with a lot of people. We were just doing concerts, so I was hanging out. I was sitting in all the time and got to play a lot with people like Cannonball Adderley and Bill Evans."

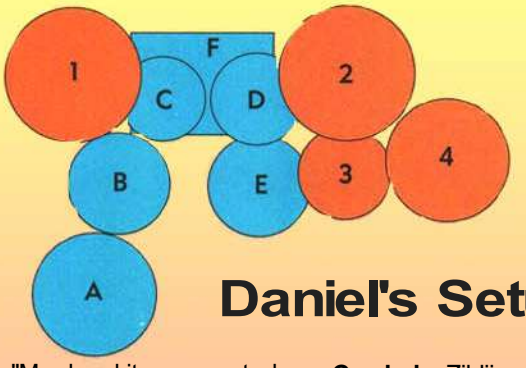
With his varied experience on both sides of the Atlantic, Humair has a unique view on comparing the American and European jazz scenes. "I felt that American musicians were more open to listening, and they didn't make a separation between Europeans and Americans; it was just the scene. In Europe, it's a sacralization of American jazz that's very boring. They have a tendency to think that if we play this kind of drumming, we have to be inspired by somebody from America.

"I play a bit differently from most: I play bass drum with my left foot and hi-hat with my right, and I play right-handed with my hands. But I can switch and play both sides, so with brushes I play time with the left hand. My weird style is based on bebop. If I was inspired by Americans, it was by Elvin, Philly Joe, Big Sid Catlett, Max, Blakey, and Roy Haynes. That's the basic stuff, with a lot of the sound of Shelly Manne. I wasn't influenced by Tony Williams because I had already been playing a long time when he came on the scene."

Even though many Europeans looked up to and emulated their American counterparts, they developed a very different climate when it came to performing. "European musicians are more concert-oriented," emphasizes Humair. "We don't do as much club work, and the music is more modern. The audiences listen carefully to the music. If you work in a club, nobody is speaking. You don't have to play things people know—that's not what they come for, they come to be open-minded. That's actually a big restriction on Americans—they have to go commercial.

"We don't have producers in Europe. If I do an album in

Daniel's Setup



"My drumkit appears to be set up backwards, but it's positioned this way because I play time with my right hand and bass drum with my left foot."

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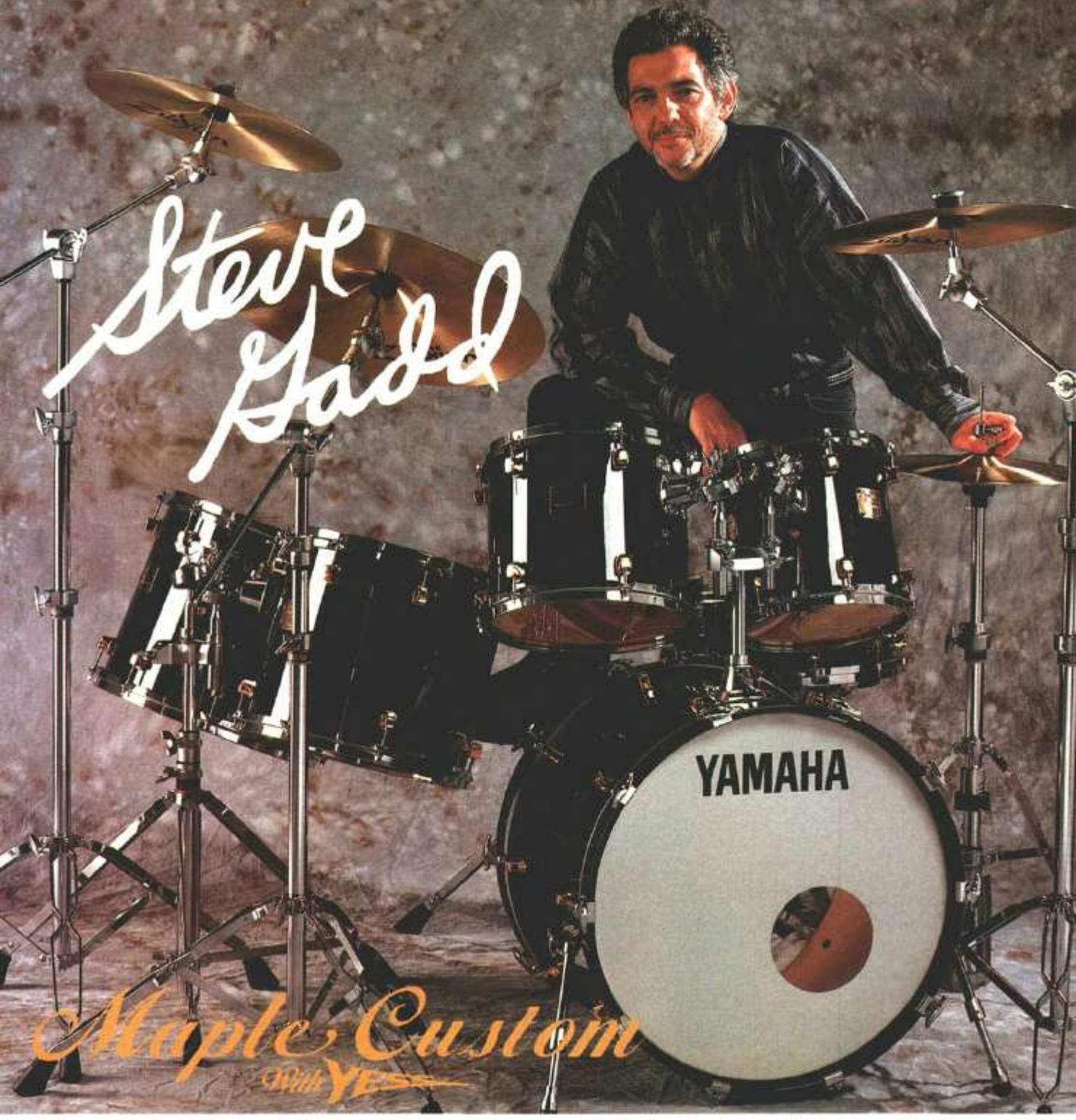

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Europe, I do what I want to do, play the tunes I want. I have somebody from the record company there saying, This take is good, you should listen to it.' But basically we decide what we are doing and don't go commercial. You're never going to have a big hit jazz record, but you sell okay. For instance, I wouldn't do an album with bossa-nova. I do what I feel like doing, which is based on improvisation.

"To me, to be a jazz musician today is only viable if you improvise. When you go to the States, you have to create music and 'prepare' it for the people. I'm not preparing anything. I'm having a ball playing with the best people I can, who are extremely open, and with a lot of possibilities to advance. I'm only doing music to have fun with it. If I have to make artistic sacrifices, I won't do it. I don't want to play things I feel ashamed of."

Humair doesn't *need* to play music he doesn't enjoy. For music is only one part of his busy life. He has become well-known as a painter. As in his music, his painting is improvised and modern. "The attitude is the same," he says, "but the image that comes out has nothing to do with music." While he's done album covers and posters for jazz festivals, his painting is very separate from the jazz world. "I've done over one hundred thirty personal shows," he states, "and I'm now preparing a big retrospective of about one hundred fifty paintings at a Swiss cultural center in Paris. I'm more known as a musician because of a lot of TV exposure, and I've been doing it all over Europe for thirty-five years. The painting is more of a business, but it's coming. They made a fifty-six-minute film of me to be shown on TV, and that's good.

"I'm also very involved in wine-tasting and cooking," Humair adds. "I'm a fair cook, but I know all the masters. I eat in the kitchen, I don't eat in the restaurant. I go right in the kitchen and put my finger in the sauce. I just designed three restaurants in France—the furniture, decoration, the concept—even the menus and the look outside, everything. Most of my closest friends are chefs. I don't hang out with musicians at all. I don't want to hear their ego shit."

While Humair doesn't have time to

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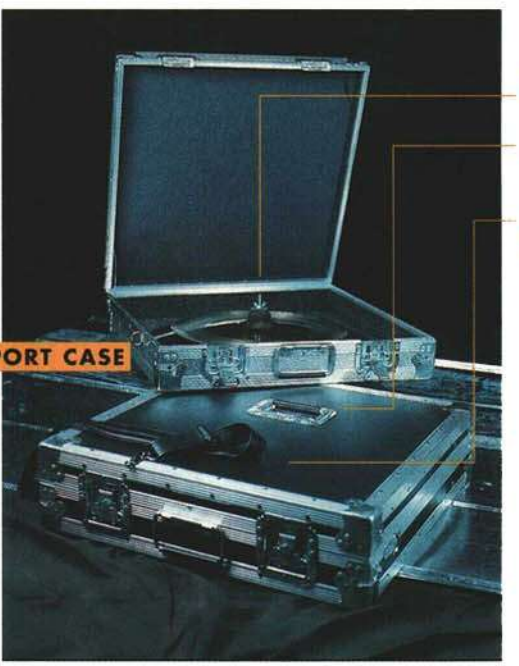

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teach, he wrote a drum book, *Independence And Cross Rhythms,* and has a lot to say on the state of young drummers today. As he explains, "This book wasn't too successful, it was too different. The kids today want to play like Steve Gadd or Dave Weckl. I don't think it's good to learn to play by copying somebody who's always going to be ten years ahead of you and better. You should know what the instrument is, then explore your own vocabulary. To me, drumming is like speaking: You make phrases, you express your opinion, and if somebody is saying things you already know, then it has no interest. It's like a joke that is no joke, because it doesn't make you laugh. I tend to hear more and more people who are cloning masters.

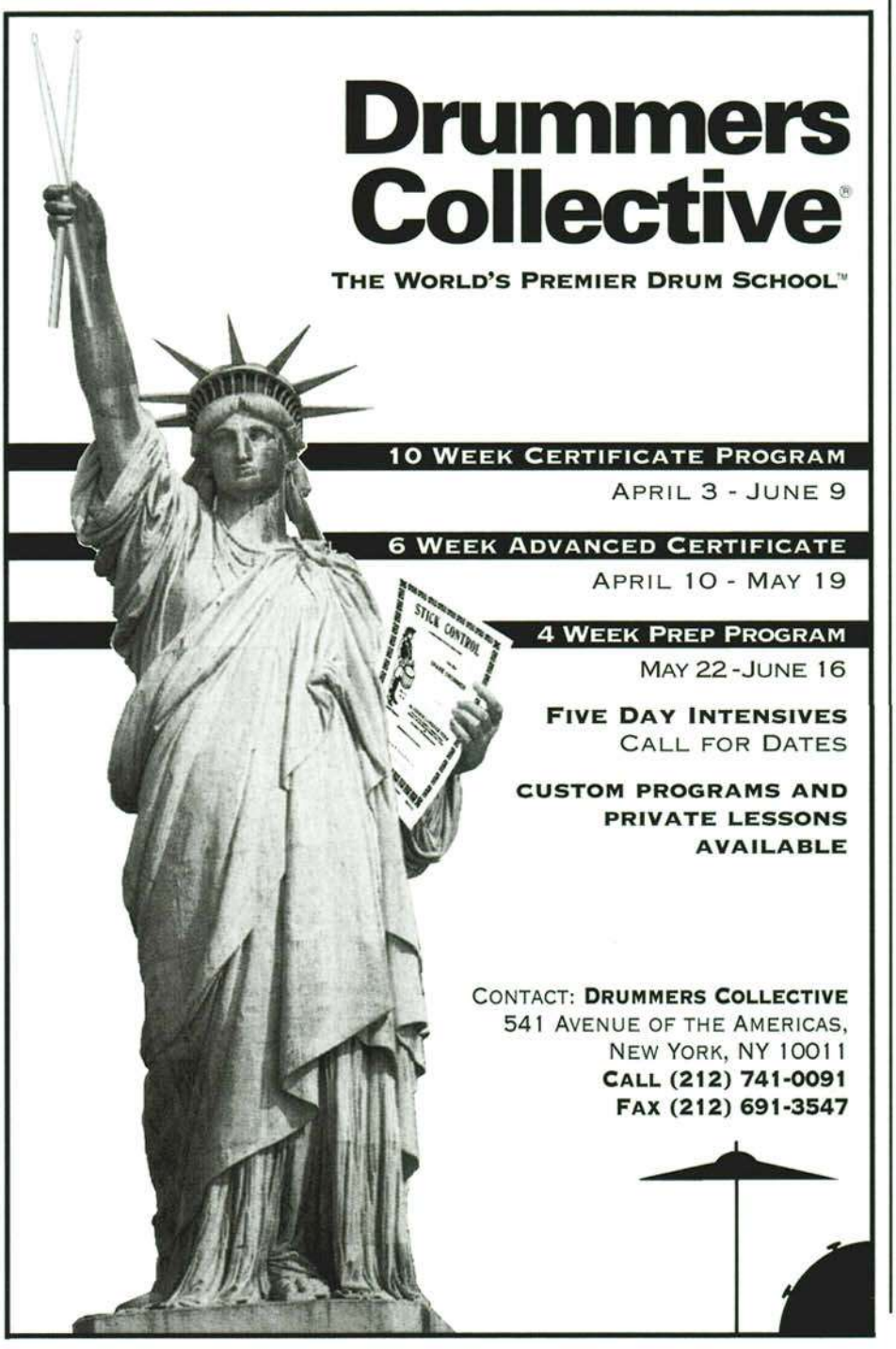
"Why should a kid play like Dave Weckl? Weckl is doing it better than they will ever do it. I'm not interested in technique or speed—what I call the Olympic Games of drumming. I have chops, though. I can play rhythms with two hands that are not related. But I don't want to practice every morning, going 'bzzzzt,' because 'bzzzzt' doesn't make music to me.

"I try to fit in with the music. I don't want to bore people playing things that are already said. I've been playing for almost forty years, so I think I should know the right way of playing. It's another way to play that's fresh. I like freshness in art, I like freshness in food. I don't want to taste things that are exactly what I tasted the day before. I want to be surprised. When you go to the movies you don't want to see the same shit. If you know the ending, there's no sense in going."

It's no wonder the French drum magazine *Batteur* once called Humair "the anticlone." He has refused to stand still or follow the trends. By doing so, his music has a timeless quality that so many strive for unsuccessfully. "Today," he continues, "most of the saxophonists sound like Michael Brecker; it's like the whole Berklee School of Music. But that's not enough because they don't give you alternatives. When you play music you need alternatives of what to do, it's not one formula. It's like cooking: If you cook fish, you don't have to only put lemon with it. If you tell people that, then you'll have lemon sauce for twenty-five years. But they never tell a drummer, 'Offer me something different than what you just learned. You know the basic beat, now do your own idea. Then we'll talk.' But that's how I was teaching. I would have students play, then we discussed why they did what they did and if they think it really fits. Open your mind. That to me is teaching.

"That's why I don't like the Dave Weckl concept. I admire the guy, he has chops and everything, but the concept is totally scholastic. It's like a statement with no discussion. The weirdness is gone. Elvin is weird, he's playing things because they fit the music. He's listening to the music, he's not preparing to play that way."

Even among established musicians there seems to be a rehash of the same old music. "You know why?" Daniel poses. "Because intellectually they only know music. They don't know anything about art or life. Art is a very small thing in life and music is even smaller. Jazz is even smaller still. So if you only concentrate your time on that little thing, you cannot expand. You'll be very restricted. I'm not more intelligent than others, but I'm very



open. Everything is interesting to me. I go in the street, I know the price of foods, anything you can name. And I know the architecture. I look up, I look to the right side, left side—that's where I found the music! It's not in speaking to musicians or practicing all day. It's life that brings music to me. Maybe that's the wrong attitude, but I cannot see it any other way, and I'm having a ball."

This whole attitude permeates Humair's drumming, and the best place to hear it is with the long-standing trio he has had with pianist Joachim Kiihn and bassist J.F. Jenny-Clark. Their music is vibrant and alive. There's never a feeling of music-by-the-numbers. "It's the most open group I've ever worked with," he says, "because we have no leader. When we choose material it's because the three of us decide it's what we want to do. There's no pressure about playing things we don't like. We never talk about the order and never rehearse. When we know the tune well, we play it or don't play it, or maybe at another tempo—nothing is set. We go on stage and improvise with regards to what we feel like doing, the songs we have, or the instruments we have. The music is constantly changing.

"The time is there, but nobody has a function of playing time. If somebody feels like breaking, we break. Total conversation—that's why I like this. Plus the two guys have unbelievable chops. Jenny-Clark, the bass player, is unbelievable. He's one of the most underrated guys I've ever met. He's a sentimental musician. He has a big tone and can read anything. He will understand anything you do, and you can mess up the music as much as you want. That's what I like.

"The concept of this trio is that we don't actually play a swing type of thing. We don't push on the swing. We try to have the jazz concept, but we burn in the way of improvisation. There's no time, almost never 'ding-ding-ding-ding.' That's why I particularly like this trio."

A good example of this concept is their version of the Gato Barbieri song, "Last Tango In Paris," from the group's CMP release *Live 1989.* The song is constantly moving and opening up like some sort of musical flower in full bloom. Humair's drumming is at once both delicate and forceful. Lots of cymbals for color, crotales, splashes—one rhythm on a ride cymbal, another on the hi-hat with the other hand. While Humair's playing is busy, there's never a feeling of his being in the way. "Each instrument in each register," he explains, "can be 'melted' with the cymbals. To me, melting is not being covered by the music. 'Melting' is playing through the music without disturbing the others. It's important to me to play quite loud, but where you can always hear what the other people are doing."

Cymbals are an important part of Humair's style. While he may not have a conscious connection, Daniel uses his cymbal sounds like a painter choosing and blending his colors on a canvas. "I think it's necessary for a drummer to have various cymbal sounds," he states. "I learned a lot with the Swingle Singers and in piano trios that you don't have to sound monotonous with the cymbals.

"I have a flat cymbal, a totally flat piece of metal that's very high in pitch. It's fantastic for the bass and very good with atmospheric sounds. I gave one to Shelly Manne a long time ago. And I have some very old K Zildjians that Mel Lewis gave

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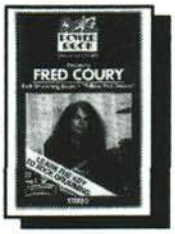
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"I have crotales and I have thick plastic sticks for making quick sounds. I'll use anything that will fit the music, even a frying pan. I never do it as a joke, though. Even if it's funny, it has to sound musical, or I won't do it."

The song "Clever Feelings," also on *Live 1989,* opens with a masterful drum solo. Opening with a flurry of tom and snare notes, Daniel demonstrates an agility few drummers seem to have today. From there he moves on to the cymbals. Scrapes, buzzes, harmonics—all manner of sounds are coaxed out of the cymbals. "Yeah, scraping, creating vibration, putting a hand on the cymbal and then moving it to create echo. I'll use a hand-held microphone. I play with a stick in one hand and a mic' in the other. It makes different vibrations. I don't know why, but it's unused on the jazz scene."

On all of Humair's recordings, one thing that stands out is the sound of the drums and cymbals. There is an openness, a life to the sound that seems lacking in so many recordings today. "I don't mike drums," he emphatically states. "I use what I call 'ear' microphones. I put two mic's up behind the drums, facing my two ears. I don't mike each drum because I don't want the sound engineer to change the power of my playing. If I play a soft tone on the tom-tom and a loud snare, I don't want him to balance them. The problem today is that engineers are doing fifty percent of the music. I think they should do one percent. They should just reproduce what the musician is playing and not change it.

"I don't want my ride cymbals in the left speaker and my crash in the right," Humair continues. "The rock and jazz/rock scene has been destroying a lot of the jazz scene. Jazz has become very banal because you don't have this sense of clarity and exact detail. The details have been disappearing. If you play in a twenty-thousand-person room you cannot play the same way as when you play for five hundred. That's why I don't want to be big and I don't want to play to twenty thousand people. It doesn't fit well with what I want to do. I like to play with John Scofield, or a nice piano player like Kenny Barron or Joachim Kiihn, and an acoustic bass player who has the wood sound and fits the music. I want people, even with the worst seat in the house, to hear the music the way we are listening to it. That's my concept of playing music. I don't want to play something that is 'rock' produced, with loudspeakers and things like that! I don't feel it's honest. Rock is an anti-music. If you lose the intimate detail and sensitivity, it's gone. That's why all those guys were so great in the '50s and '60s—it was natural."

No matter how you mike or record drums, you need to have a good sound to start with. Humair takes great care to get the most out of his drums. Even though he plays an 18" bass drum, the sound is always full and warm. "The bass drum is like a timpani," he relates. "It's just an extension of the tom-toms. I don't want to cut the music with a bass drum that is muffled, like a 22". My bass drum has always been an 18" with two heads, and it sounds like a low tom-tom. I'm playing *Sonorlite* drums with coated heads and no mufflers. Sometimes I'm also playing the new con-

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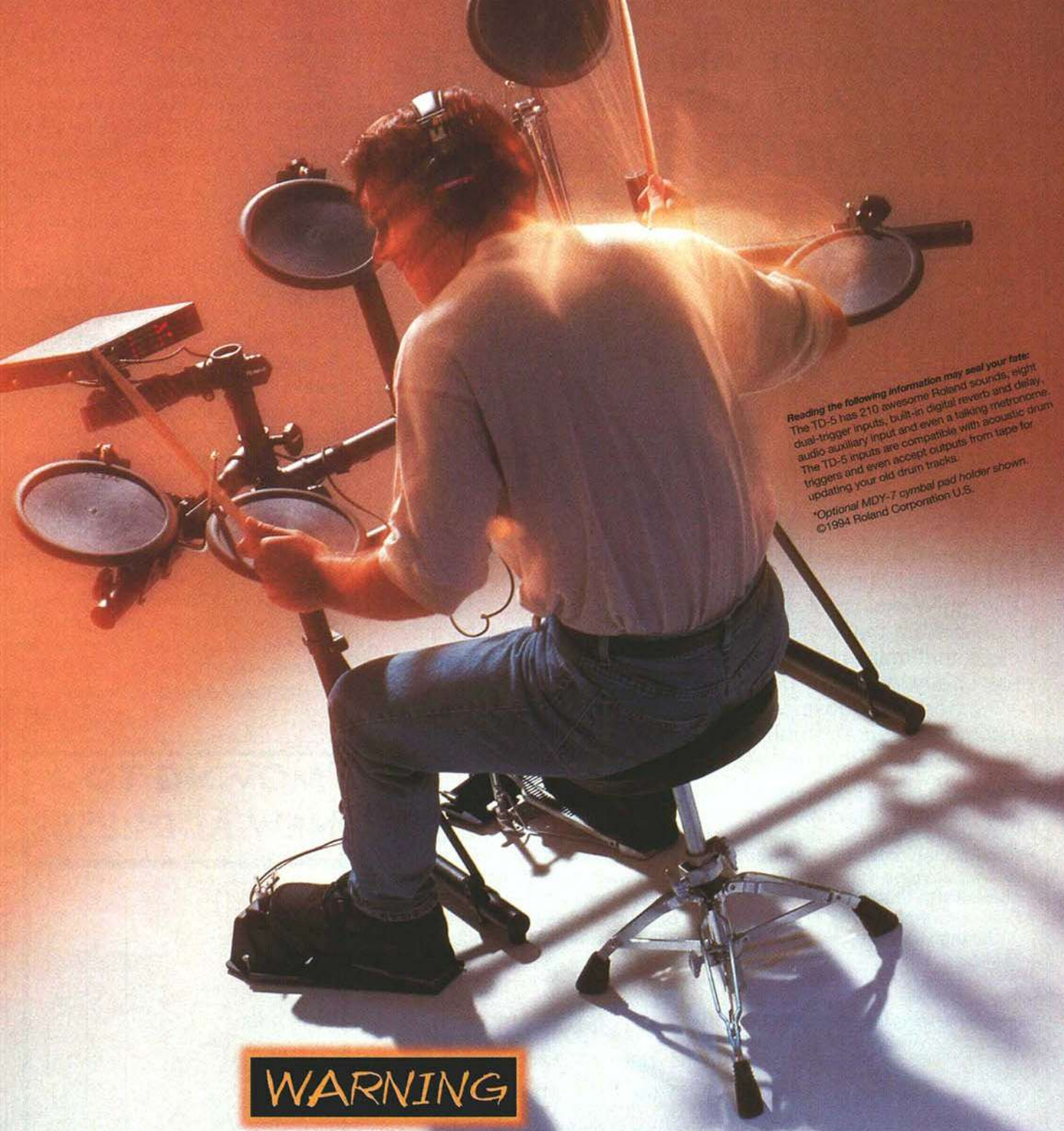

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Humair's brush work is exquisite. One need only listen to the title track of the trio's 1985 OWL release, *Easy To Read.* He uses one hand on the snare drum while the other hand plays the metal loop of the brush on the cymbals. The bass and piano glide along, supported by gentle brush figures accented by occasional hi-hat splashes. Never obtrusive. You can almost feel the brushes on the snare head.

"People have been telling me things have changed, and that I should go electronic. I just want to play acoustic, like a violin, and have nice-sounding drums—that's it. They keep telling us that the trio will be out of fashion soon because modern jazz and improvisation is out. Yet in 1994 I worked more than ever." The so-called experts can be wrong when talking about a master.

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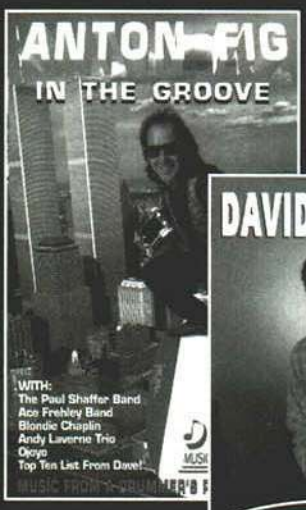

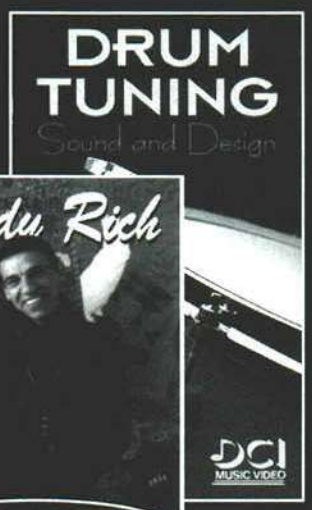

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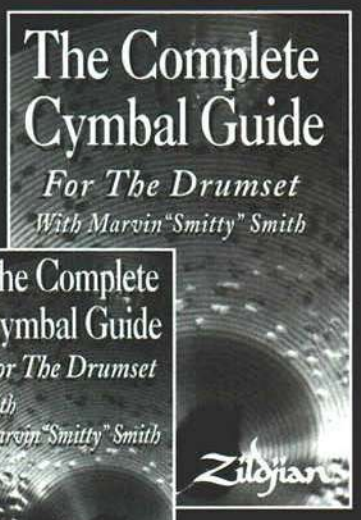

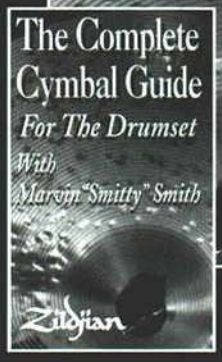

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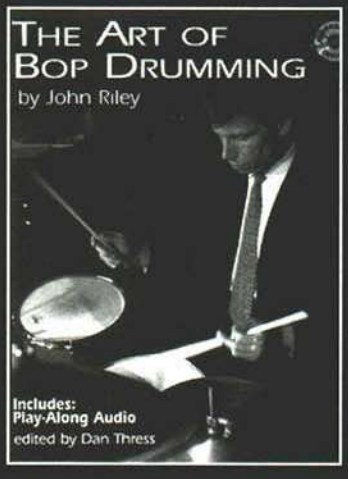

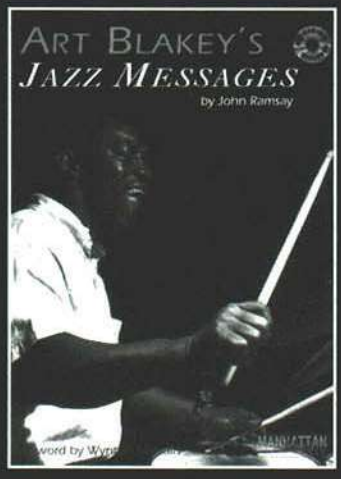

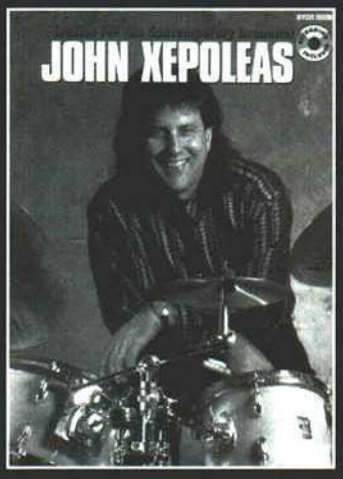

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The Rippingtons'

Tony Morales

Making His Mark

Of the many faces of jazz, one is changing its expression more than any of the others, and that's the jazz of the '90s. With only a slight resemblance to its bebop mother, adult-contemporary jazz has its daddy's popular smile, grandpop's classic nose, grandma's easy-listening ears, and cousin's fusionistic antics. No one can deny the amazing growth of adult-contemporary jazz in the past few years.

Of the major movers in the loosely named genre, the Rippingtons have been rising in popularity faster than you can say "skidillyboom bam bang," and seated at the drum throne of their ever-increasing success is "groovemeister" Tony Morales. Though he's not real big on flash and garble, Tony's time and attention are totally taken up with laying down a solid, groovable backbeat. And that he does! Tony's style continues to emerge and expand as the Rippingtons' unique, upbeat sound continues to make an impact all over the globe.

By Stephanie Bennett **Photos By Ebet Roberts**

Paiste

SB: Was the Rippingtons your first break in terms of big-time success?

TM: Hmm. Well, it depends on what you mean by *success*.... [chuckling] Do you mean success as far as making a living playing the drums, or working with someone with a name?

SB: I mean making a living. You know, the "cutting records, getting radio airplay touring" type of thing.

TM: That would be David Benoit. That was my first gig doing this type of music, and subsequently it led to other things.

SB: How did you come to work with Benoit?

TM: My dad, Lloyd Morales, plays the drums too, and he used to play for Lainie Kazan. She was a really big show-type singer in the '60s. She needed a drummer at one point and my dad couldn't do the gig, so he recommended me. So I went to her house to audition, and David Benoit was her piano player. We played a couple of tunes, and I ended up working with her. So I first worked with David—who was the conductor—at a hotel in Dallas.

SB: That must have been an interesting gig.

TM: It was really funny because I was so new at all this—following a conductor and everything. It was hilarious. David would put his arms up to give a downbeat and I would already give it. His arm would go up and I would crash on the up. I was pretty green.

So I stuck with Lainie, doing gigs around the country with her, and then David asked if I wanted to play in his band. He had only had a couple of records out on a small label. He wasn't that big yet. So I started playing local clubs around L.A. with his band—you know, Dante's, the Baked Potato, for like forty bucks.

I ended up playing on a couple of David's records, and then he got signed to GRP, which gave him much more national status. But that didn't actually lead to the Rippingtons gig: What led to it was a bass player named Bill Lanphier, who recommended me to play in Russ Freeman's band. They played at the Baked Potato.

SB: So you were playing with Russ Freeman before the Rippingtons were actually the Rippingtons?

TM: Yeah. Then Russ did an album for Japanese release, but he couldn't actually use his name. That's when he called the band "the Rippingtons."

SB: How did he come up with the name?

TM: He called us the Rippingtons because it was a really good band, there was a lot of fire and excitement. The solos were much more extended than they are now, so it used to go into many different places—you know, lots of jamming going on. We used to tear it up quite a bit, so he would say, "Man, you guys are rippin'. I'm gonna call you guys the Rippingtons."

SB: Who was in the band in the beginning?

TM: The band that we had at the time was Bill Lanphier on bass, Greg Karukas on keyboards, Brandon Fields on sax, Steve Reid on percussion, and Kenny G was sitting in with us regularly. So that was the first Rippingtons band.

SB: That's an impressive lineup. What was your first recording as the Rippingtons?

TM: We put out an album on Passport Records in 1986 called *Moonlighting*.

SB: Did you tour with that record?

TM: Yeah, it did really well, so we had to go out and tour. I was still working with David Benoit, who also played on that first record—there are a lot of special guests on that one. So I was touring with David Benoit and with the Rippingtons, and there came a point where I became very busy doing both gigs. They were both starting to become pretty well-known, and things got real busy.

I had to start sending subs to different gigs, and both Russ and David started getting a little peeved. They wanted me to stick with one band, so they asked me to make a decision. I thought about it, and since the Rippingtons were relatively new, and David was really starting to happen a little more at that time, I decided to go with him. So I left the Rippingtons for one year while I toured with David. After that year, I started talking to

Ripping Tunes

A selected Tony Morales discography

Artist	Album	Label
Rippingtons	Moonlighting	Passport
Rippingtons	Kilimanjaro	Passport
Rippingtons	Tourist In Paradise	GRP
Rippingtons	Welcome To The St. James Club	GRP
Rippingtons	Curves Ahead	GRP
Rippingtons	Weekend In Monaco	GRP
Rippingtons	Live In L.A.	GRP
Rippingtons	Sahara	GRP
David Benoit	This Side Up	Spindletop
David Benoit	Freedom At Midnight	GRP
David Benoit	Every Step Of The Way	GRP
David Benoit	Shaken, Not Stirred	GRP
Grant Geissman	Snapshots	Mesa Bluemoon
Grant Geissman	All My Tomorrows	Mesa Bluemoon
Grant Geissman	Reruns	Mesa Bluemoon
Sam Riney	Lay It On The Line	Spindletop
Kilauea	Kilauea	Brainchild
Pocket Change	Pocket Change	Brainchild
Pocket Change	Intimate Notions	Brainchild
Full Swing	In Full Swing	Cypress/A&M
Full Swing	The End Of The Sky	Cypress/A&M
David Benoit/Russ Freeman	Benoit/Freeman Project	GRP
Carl Anderson	In Every Moment	GRP
Carl Anderson	Truest Heart	GRP
Carl Anderson	Yes, Then Yes	GRP
Various	Lost In The Stars	A&M
The Fowler Brothers Airpocket	Hunter	Fossil Records

Russ again and hanging out with him, and I decided to go back to the Rippingtons.

SB: But you still go out with David Benoit now, don't you?

TM: Yes, but there's a whole friendship involved with David and me. He introduced me to my wife, Lorraine.

SB: How'd that happen?

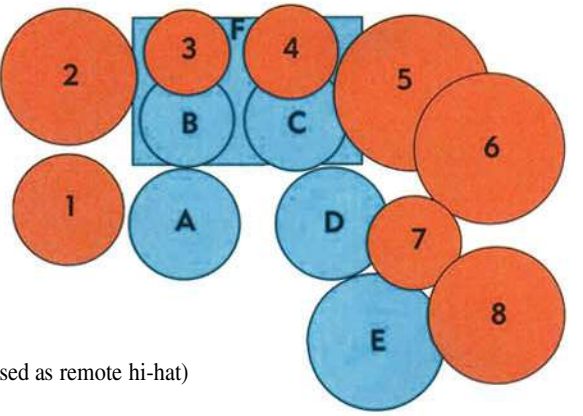
TM: He recommended me for a gig with a group called Full Swing. It was a month in Brazil, and my wife was one of the singers in that group. So that's how we met.

SB: You were their drummer for a while?

TM: Yeah, I would go and play with them, too. You see, none of the groups I was working with at that time had become real popular yet, so I did a lot of different things. In fact, I remember that right before I went to Brazil with Full Swing I was touring Europe with another band called the Grandmothers, which was an interesting band that consisted of former members of Zappa's Mothers Of Invention.

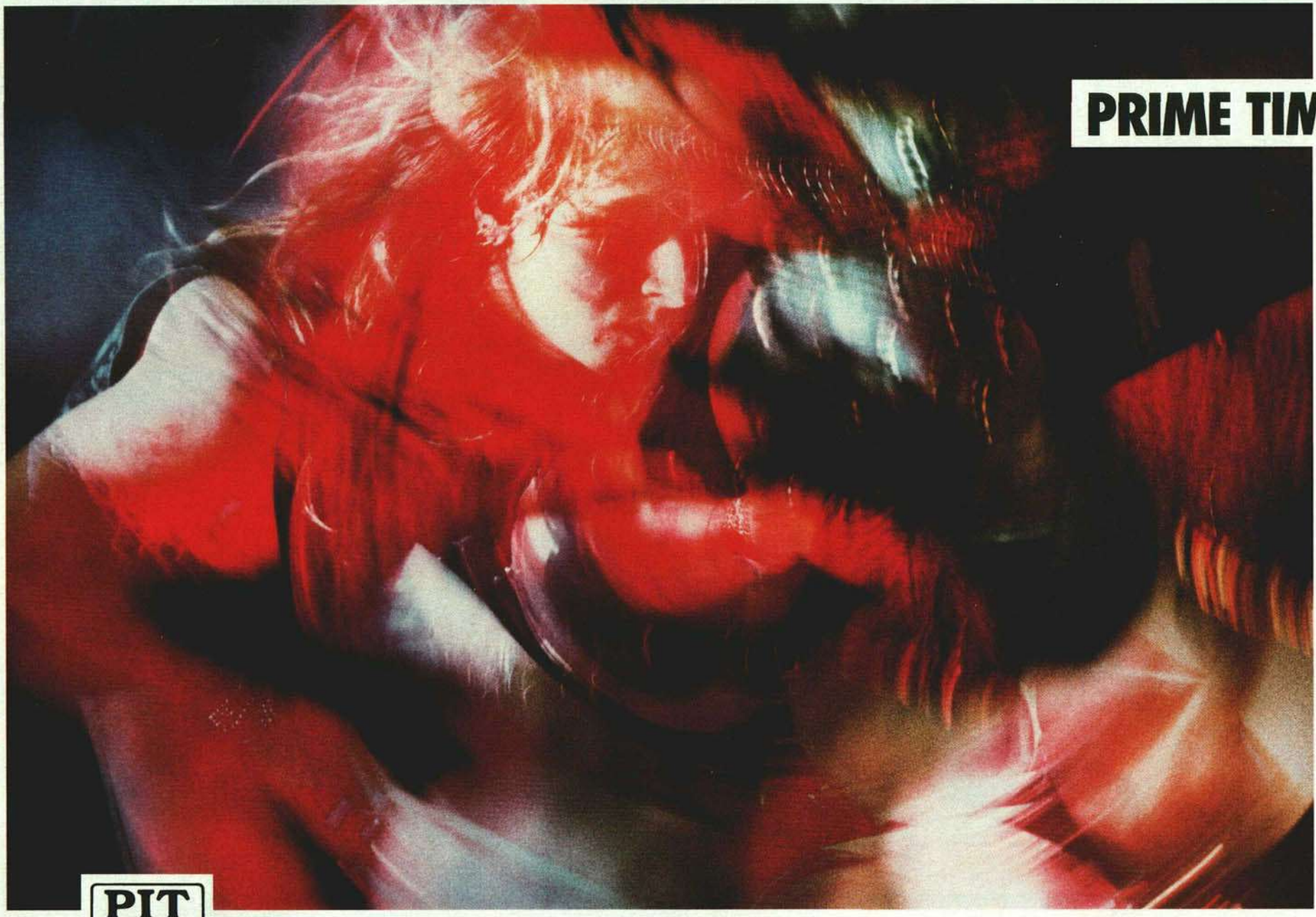
Tony's Kit

Drumset: Drum Workshop in white marine pearl finish
A. 5 x 13 wood snare
B. 8 x 10 *F.A.S.T.* tom
C. 9 x 12 *F.A.S.T.* tom
D. 11 x 14 *F.A.S.T.* tom
E. 13 x 16 *F.A.S.T.* tom
F. 18 x 22 bass drum



Cymbals: Paiste
1. 13" *Paiste* hi-hats
2. 16" *Paiste Full Crash*
3. 8" *Paiste* splash
4. 10" *Paiste* splash
5. *W Paiste Dry Ride*
6. 18" *Paiste Fast Crash*
7. 10" *Paiste Bell Cymbals* (used as remote hi-hat)
8. 16" 2002 China

Hardware: DW, with a Gibraltar rack system holding all stands and mounts, LP *Black Beauty* cowbell and tambourine
Heads: Remo *Powerstroke III* on snare batter, *Diplomat* on bottom, clear *Ambassadors* on tops of toms with *Diplomats* on bottoms, coated *Ambassador* on bass drum batter
Sticks: Vic Firth 5*B* with wood tip
Electronics: *drumKAT,* Akai S-900 sampler, Alesis *D-4* and *SR-16* drum machines



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SB: When you first joined the Rippingtons you were doing a few other gigs around town.

TM: Yeah, I did a lot of live stuff, studio dates, records for other people—you know, anything a musician does to stay alive. Basically I've been pretty lucky to be able to make a living at this.

SB: During the earlier days there was much more use of drum machine and sequencing, especially on this kind of music. I noticed your credits on some records consisted of just cymbal overdubs and such. Now you're playing drums when you record. It seems things have improved for both the drummer and the music.

TM: Well, earlier on, when Russ was pretty much sequencing everything—including drum tracks—he was really into getting that sound. It was much easier to use a drum machine to get a real clean sound, *for him.* That was his choice. He did like to have me lay cymbals down to give a more open feel, because live cymbals sound much better than a drum machine. For some reason he wasn't very trusting of anybody getting a good drum sound.

SB: So I guess as the relationship developed you began playing on the albums?

TM: The first album where he had me play all acoustic drums was *Curves Ahead.* We used a nice studio, we got a good drum sound, and it sounded great! Ever since then he's preferred using live drums.

SB: I think the band's records really improved when the live drums were used.

TM: Well, there are certain kinds of music that work with a drum machine, and the early Rippingtons albums worked pretty well with it. That sound was a part of the song. For instance, Russ had these toms that he called "god toms" that sounded like these volcanoes with a really long trail, and he really liked having that going.

SB: Did you ever get into triggering?

TM: Yeah, I think the first record I used it on was *Kilimanjaro.* I would play acoustic drums and then trigger different toms with them, but that's not particularly my favorite-sounding record, because it was all digital. We went to a Mitsubishi digital machine that just sounded brittle to me.

SB: What direction did the Rippingtons take with the last album? Was it all live?

TM: The last *three* albums are all live. The only thing that's not live are keyboard parts and some bass parts, but it's all live drums. Actually, though, there is one tune—the song that Jeffrey Osborne sings—it's the remake of the Spinners' "I'll Be Around." That has a drum machine and drum loops. When I was up at the studio, Russ asked if I wanted to play to it, but I felt that that particular song worked well with the machine, so I didn't want to touch it. There were other tunes that we used drum loops on where I thought it would be cool if I played over the loop.

"To me, people like Kenny G and the Rippingtons—anyone who's categorized as contemporary jazz—are helping everyone in all areas of jazz, because we're opening up people's ears to instrumental, improvised music."

SB: How do you approach that?

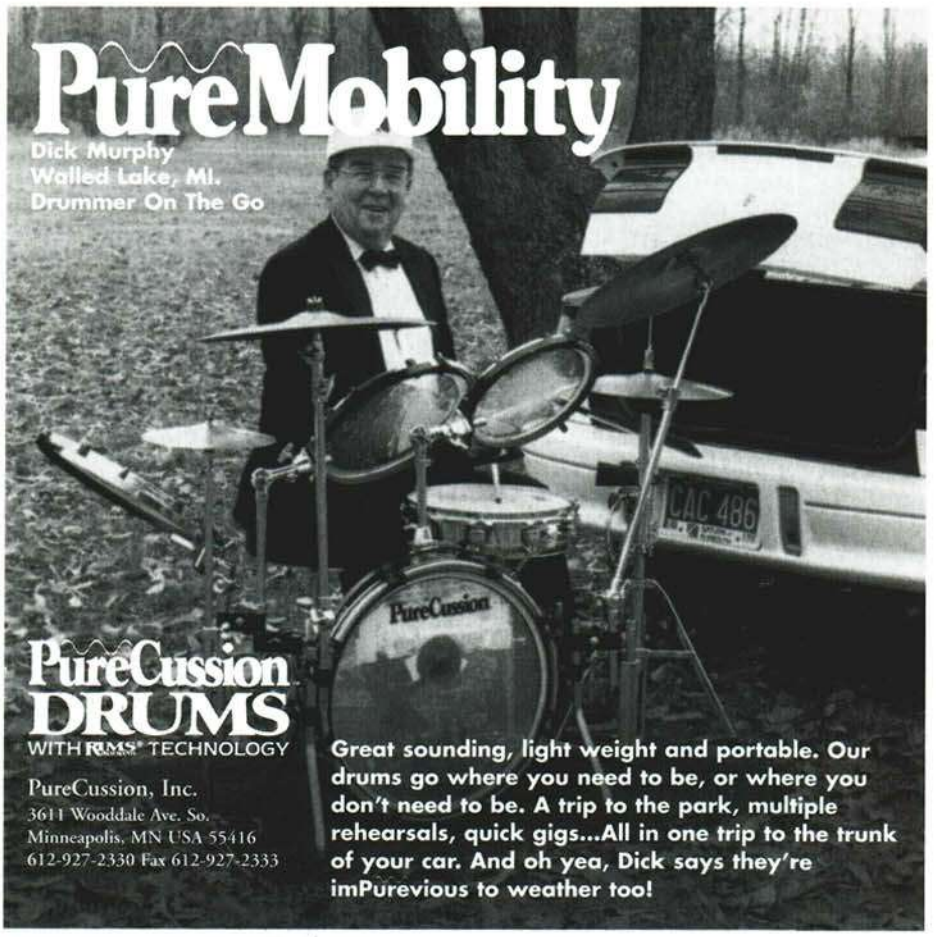
TM: Drum loops are sequenced percussion and other drum parts that have kind of a funky sound—you know, like that old '60s kind of sound, looping through the whole song. I just play along with it, and then the parts are carefully mixed together.

SB: I noticed that you've also got some writing credits under your belt. Do you write with Freeman or Benoit?

TM: When I was younger, before I was ever in these bands or with anybody of note, I was playing with local rock bands around L.A. There was one band I was in where everybody wrote. That was the last time I actually did any writing. After that I got more into the playing side of music—specifically the jazz side of it. It required more effort to acquire the skill for playing this kind of music.

SB: Do you mean specifically Rippingtons music?

TM: No, I mean overall. I like playing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jazz more as a stylistic kind of thing, where somebody calls out a tune, and they say, "It's a songo groove." To be able to do that you have to know how to play a songo. Or say they call out, "It's a samba" or "It's straight-8th rock" or it's this or that. There are guys who do one style very well. But when you play jazz in this kind of situation, you have to know lots of styles. It takes a lot more work.

So I didn't write as much when I really started delving into playing the drums and practicing a lot. Then when I started playing with David Benoit and the Rippingtons I didn't write at all. After I met my wife—she writes lyrics and sings—and after I started working with her group, I got into computers and sequencing. I realized how much easier it is to write on a computer if you're not really proficient on keyboards. I also used to play guitar in all the rock bands I was in, and I'd learn the songs. I know all the chords, but I never played keyboards.

SB: How would you define the Rippingtons' music?

TM: I guess I'd call it contemporary jazz. It's contemporary in that it's *new jazz;* it's not like the old-style jazz or like the stuff that Wynton Marsalis does. To me, jazz is basically interaction between players, soloing between players—improvisation. There *is* a certain amount of improvisation with this music, but not as much. It *is* fusionistic in terms of there being other styles built into it.

SB: It's obvious that this music is more appealing to the masses.

TM: There's definitely something specific that sets it apart from other bands, but I also think that a lot of it has to do with the quality of Russ Freeman's writing. He's a *great* writer. You know, a lot of people put this music down, saying, "It's just that *Muzak* crap." Yet they'd be hard-pressed to sit down and try to write a tune like that, you know? Maybe all of it is not *like...classic* stuff, but there are some beautiful songs that Russ has written that are very original. When I hear them I think, "Wow." And the music does seem to touch people.

To me, people like Kenny G and the Rippingtons—anyone who's categorized as contemporary jazz—are helping everyone in all areas of jazz, because we're opening up people's ears to instrumental, improvised music. We're reaching more people than you would if you were playing really serious, hard-core bop, because that music is just too esoteric for the general public.

If you've seen the Rippingtons live you wouldn't think of calling us "fuzak." The live show is a lot more aggressive than what you hear on the records—especially now, because there's more rock-oriented stuff. We've gotten a lot more raucous in the last few years. You know, the whole crunch-guitar, wailing type of tunes seem to be creeping in more and more on the records, and those are the type of tunes that don't get played that much on these "Wave" format stations. They play the pretty ballads.

SB: Is this type of drumming your own favorite style?

TM: I started playing rock. That was really my main influence. I was always into groups like Yes, old Genesis—any of that English kind of progressive rock. I could understand odd time signatures and things like that. Playing with the Grandmothers and the Fowler Brothers is similar to that type of music. It's very difficult music, but it doesn't reach as many people as Rippingtons stuff.

But I don't think I really like one specific style. I like playing music that has a lot of different styles in it. In some respects playing with Benoit or Russ, their music does tend to have different styles within it. I like putting a Latin flavor on a lot of things, too. I like being able to play a bunch of different styles and maybe melting all of those different styles into something new.

I like to play as if there is no style—just playing whatever fits the music and makes it work. I remember reading a similar thing about Steve Gadd. He said that he approaches what he plays on a song by playing whatever is *right* for the song. I never hear anything that Steve Gadd has done and think it should have been done differently. That's how "right" he is about playing.

SB: It seems so many drummers are influenced by Steve.

TM: He's the best. I don't think anybody's done what he's done. There are a

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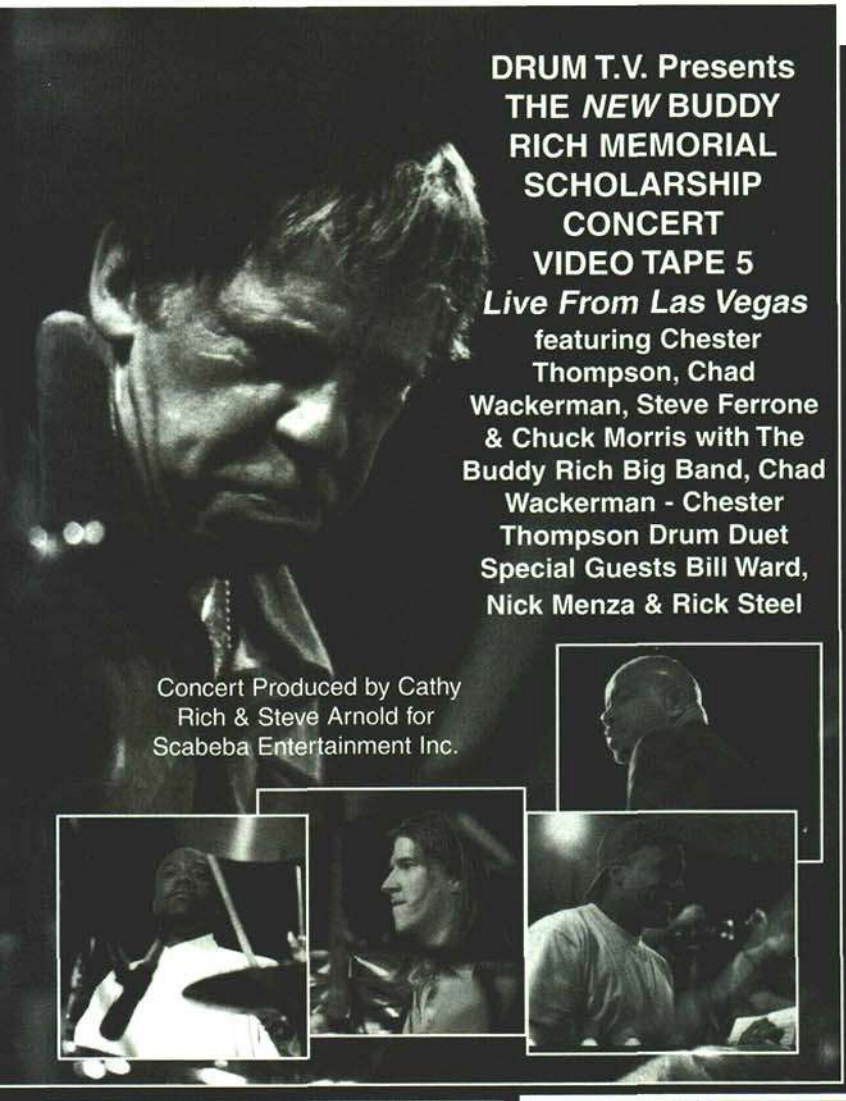

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lot of great drummers out there, but nobody's made the impact he has—and done it on hit records! I don't think you could name anybody who has put something like that little lick on that Ricki Lee Jones tune, "Chuck E.'s In Love"...that little drum break he does between the hi-hat, snare, and the kick—something as technically intricate as that—on a *hit* record. Or all the Paul Simon tunes, like "Late In The Evening." He put this really hip, Mozambique groove on that song, which *made* the tune.

SB: Who else did you listen to growing up?

TM: Well, I told you my dad is a drummer, and he used to have jam sessions all night long. I'd be sleeping and I could hear him jamming downstairs. Drums were always in the house.

SB: Is that when you started playing?

TM: I took a few lessons when I was fourteen or fifteen for about six months, but I wasn't really into it at that age. I didn't get serious and start practicing until I got out of high school. Around 1974 or '75 I started thinking that maybe I could play drums for a living, and I started to practice. I got motivated when I was in a band that was doing fusionistic-type music, and the sax player was bringing in really hard stuff. One night he brought in this song called "Nitesprite," the Chick Corea song. It was Steve Gadd, who else? That was my first taste of Steve, and that was the whole catalyst for me to get serious and start listening and practicing.

I started buying every Chick Corea record, listening to Gadd, checking out all his stuff. Then I got into Billy Cobham and Bill Bruford. When Phil Collins played drums with Genesis I'd listen to him too. I'd listen to bands like Gentle Giant. Those were my progressive days.

SB: Was there one moment, on a real gut level, that you knew you wanted to be a drummer?

TM: Yeah, and this one thing with my dad has always stuck with me. I remember he was playing with Les Brown at the Showboat in Vegas, and I was backstage. There was a spot in the music where it came to a big drum solo. The lights would go out and they'd put a black light on my dad, and his sticks were painted florescent colors. He'd be *wailing,* and his sticks would make him look like he was on fire. People were out in the audience yelling, "Go Lloyd!" That made a big impression on me. He was burning...one of the cats.

SB: Was there anything particular about other drummers that you picked up on?

TM: Oh yeah. There were these really fast things that Billy Cobham would do that I copped. It's so cool when you first learn something by one of these guys. When you first do that you probably overplay it and put it in places where it shouldn't be, but by doing that you come up with something of your own.

I loved Bill Bruford because he had his own sound. I just loved the way his drums sounded and the way he would play odd-time stuff, like with Yes and some of his own groups. I listen to this stuff now, and it sounds really sloppy. I guess that's because we're in the age of the clock. Their time sounds kind of funny, yet they have this certain flair and style—who cares if the time fluctuates a little bit? Man, let's take the clock *off,* ya know?

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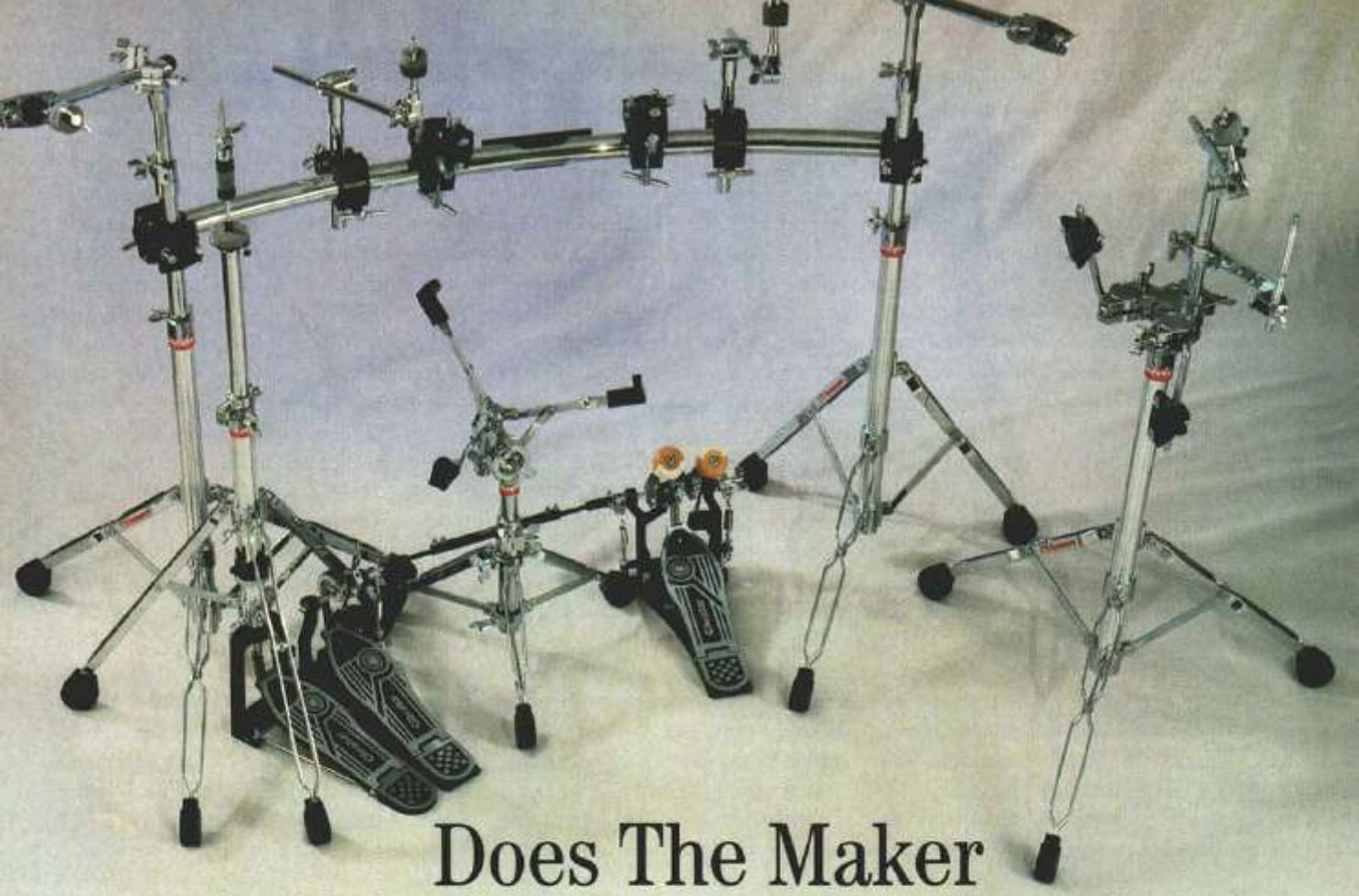

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That's the thing about the Rippingtons: When we go into the studio I'm always playing to sequenced keyboards. I'd really love to go in there one time and play as a band. You can't move around on a click if you're playing to sequences, but live, usually the band will follow the drummer and ignore the click. You can move in and out of the click, which I do live.

SB: What are you hearing in your headphones during the live show?

TM: Mostly it's just a cowbell on quarter notes. I have the tempos set for each song, because from previous years I've noticed that the longer we're out on tour the more external forces seem to dictate the tempos of a song each night.

SB: What are some of those external forces?

TM: I used to hate coming back off tours and then listening to live tapes and realizing that everything was way too fast, way too nervous-sounding. Somebody might have had an extra cup of coffee, or maybe the whole band was excited and nervous on a particular night.

I started figuring out the optimum tempos for songs and using the click because I hated listening to those tapes. It was very funny, because from one night to the next we'd be playing the same show, yet one night the band would be like, dragging. I would sound like I was pushing, but I'd be nailing the click and they'd have to wake up and jump up on me. Yet, it would be the same tempo as we played the night before, when everything had felt fine. When you're on the road your body goes through all these different changes, which can affect the music.

SB: Does everybody in the band like using the click?

TM: Oh yeah, everybody's very cool with it. In "Welcome To The St. James Club," there's this little section where the time gets turned around on purpose because we drop a beat. So from that point the click is on the upbeats. So it's kind of like a cool game. [laughs] It's those little things that take the boredom out of playing the same songs every night.

Sometimes we're using a DAT machine on songs because there's some extra guitar or keyboard parts. In that case I'm hearing a click and the stuff that's on the DAT. So I play to that too. Then on other things, like during drum solo sections and bass solo sections, I usually pop the click off so that the person can go wherever they want, and I can just go with it.

SB: Would you say that this music is a challenge to play?

TM: To tell you the truth, I've played much harder music than this. But this music is deceivingly hard because there are so many subtle changes in it. And when you play these tunes every night on a long tour you have to stay focused.

SB: What kind of subtleties are there?

TM: For instance, on the Benoit/Freeman record, there's a tune Russ wrote called "Reunion." It has these rhythmic kicks that go throughout the tune, and they're slightly different every time. Then there's this little drum break where I have to make these figures and then solo around them.

SB: In the Rippingtons you also play with a strong percussionist, Steve Reid. You guys make the whole drummer/percussionist thing look easy, but it's got to be a challenge sometimes.

TM: Steve does a lot of floating on top, with colors and shapes. I pretty much hold the whole thing down. My role is pretty much

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SB: From a listener's point of view it looks like you two really work well together, presenting a strong percussive presence on stage. How do you feel about your working relationship?

TM: I think the percussionist should always play off the drums and not get in the way. Steve's very good about not getting in the way, but sometimes he may start playing something that I'm playing on the drums, which I don't really like. So I'll tell him, "Steve, I'm kind of doing that on the drums, so what about doing something to go off of what I'm doing?" He's really good about hearing that, though.

SB: It sounds like good communication is a key to making it happen.

TM: Exactly. He'll be the first to tell you, he doesn't want to hold the groove down for the band. He's got me cranked in his monitor and he's groovin' off me. I think he always likes to have me playing. He really likes floating around on top.

SB: Another important element you bring to the music is the sound of your drums. You have a beautiful sound both live and on record. Do you have any specific tuning rules?

TM: I try to tune heads evenly. I just try to find the note that's the loudest for the particular drum I'm working on, and then I focus on that note. That's really the way to do it. Drums are different sizes for a reason: They each have a different primary note. If you stray too far from the primary note of the drum, that's when you start getting choking and weird overtones. So I try to keep both heads the same tension at that optimum note.

SB: Do you use any muffling techniques?

TM: No. I don't put any damping on the heads. I don't like any tape or anything. I just let 'em ring.

SB: A musician's life can be vastly different depending upon whether he's in the studio or on tour. You've been touring so much lately. What's everyday life like for you?

TM: It can be tough. I'm the kind of guy who needs to get seven or eight hours of sleep. When I don't, my body metabolism just goes off. I get kind of weird sometimes if I haven't had enough sleep, and unfortunately that happens a lot when you're on the road, especially if you're doing a lot of one-nighters.

Being on the road can be a drag, but in other respects, it can be great. You get to travel and meet a bunch of different people, and you're playing every night, so it's good for your chops. That's very satisfying for me. And you get to see a lot of new and interesting places most people don't get a chance to experience.

As far as the work scene, you can get kind of labeled if you're on the road a lot. I do a fair amount of television and studio work in L.A., and when I'm on the road, other drummers get the call. If that happens too many times, you get labeled: "Tony's a touring drummer." I've been fortunate that it's worked out because I've still been able to travel and be a part of a band *and* keep busy while I'm home.

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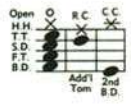
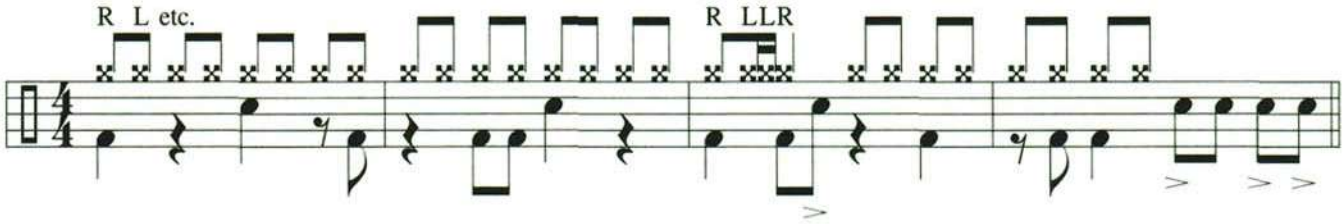


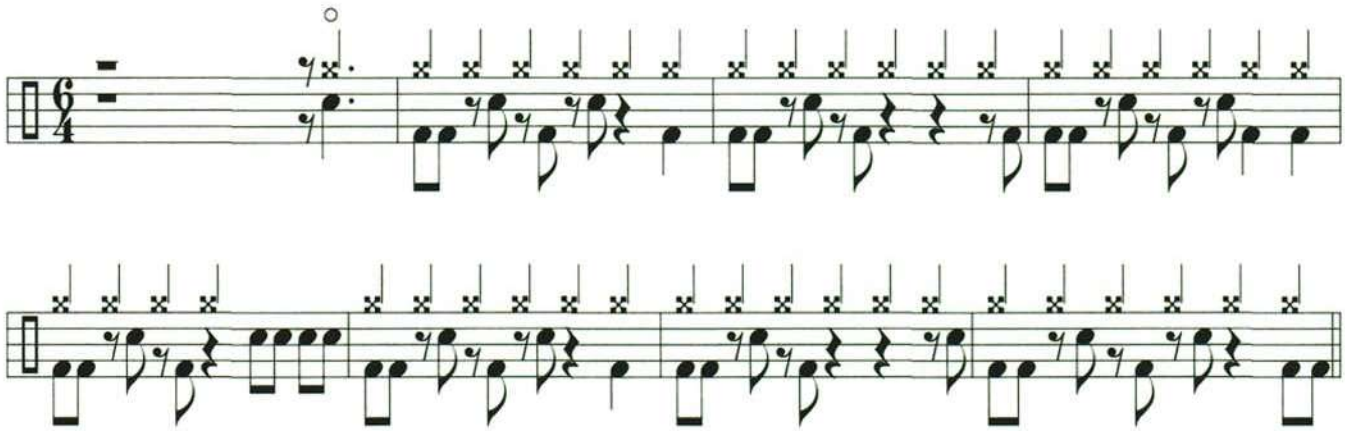
Last year I had the pleasure of recording the first Dixie Dregs studio album in over ten years, *Full Circle*. The examples that follow are from this recording.

Example 1 is the opening five bars of "Aftershock," a straightforward rock tune in 4/4. The interesting thing about this example is that the opening one-bar fill is in 7/8, which creates a slight surprise for the listener when the band seemingly enters a beat early.

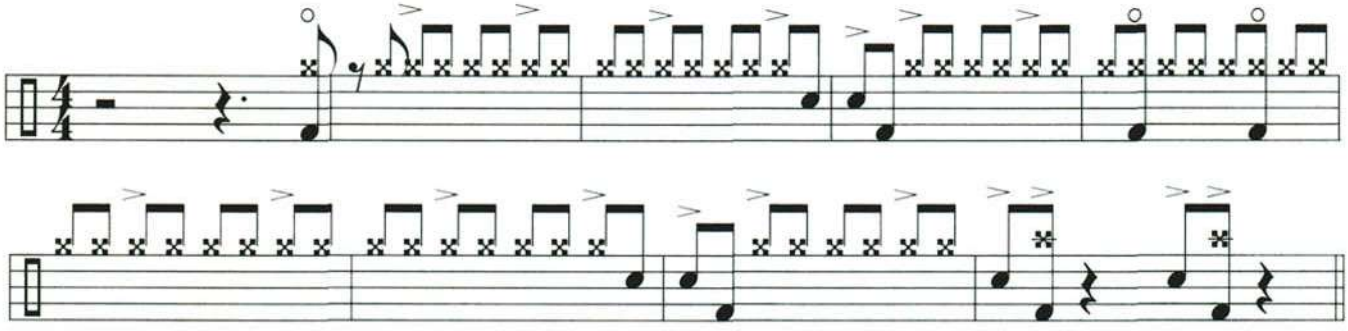
Example 2 is from the half-time section of "Perpetual Reality." Measure three has the snare syncopating on the "&" of 2 to help accentuate the guitar/violin line.



Example 3 is the drumset portion of the opening drum/percussion "solo" from "Calcutta." The beat is syncopated yet fairly simple, with various percussion effects playing on top.

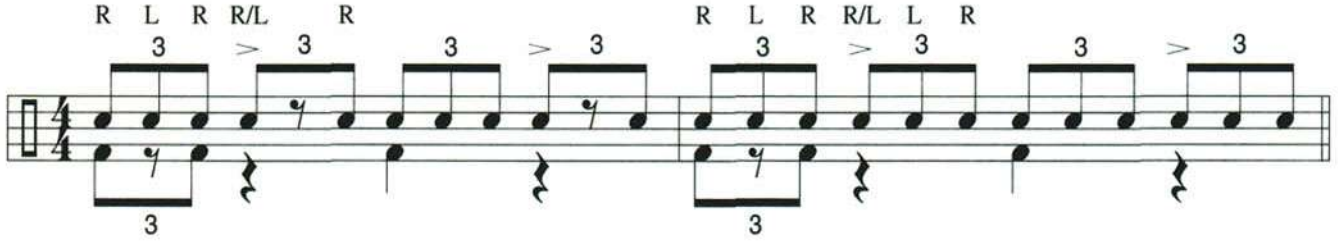


Example 4 is the stop section from "Goin' To Town," which begins the song and makes appearances throughout. The snare and bass kicks are working in tandem with the bass guitar.

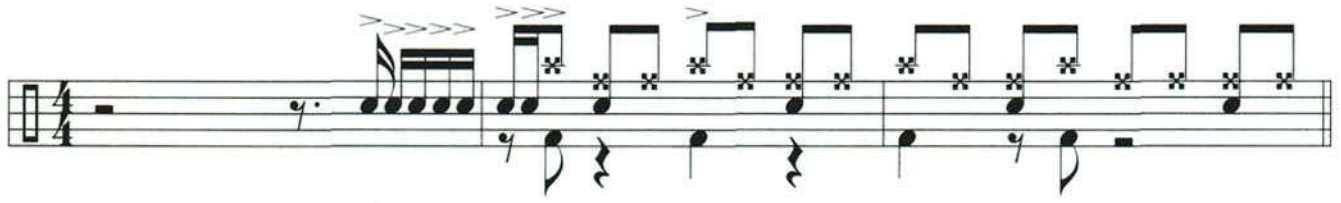


Example 5 is a two-surface riding beat from the closing section of "Pompous Circumstances." Measures two and four have the snare on the last 8th note, adding a touch of syncopation.

Example 6 is a ghost-stroking shuffle from the breakdown section of "Shapes Of Things." It has the ride pattern playing on the edge of the snare drum rather than the more traditional hi-hat or cymbal. (R/L indicates both hands played at the same time.)



Example 7 is from the opening section of "Sleeveless In Seattle." The odd number of 16th notes on the snare drum intro is intended to throw off the listener, adding impact when the band comes in.



Example 8 is the beat from "Good Intentions." It utilizes the tom-toms (which give it a swinging/shuffling feel) for the first seven measures and incorporates two-surface riding in measure eight.

Example 9 is one of the beats from "Ionized." It's fairly straightforward, with kicks in measures two, four, six, and eight that follow the guitar and bass riffs.

See you on the road....

MD's "Drumkit Of The Month"

Every drummer is proud of his or her drums, but some go to special efforts to create very personal kits. These might involve unusual arrangements of drums, special finishes, unique mounting methods, or innovative staging ideas. If you have a kit that you think other drummers would enjoy seeing, *MD* invites you to send us a photo. We will select photos from among those sent to appear in future issues in *MD's Drumkit Of The Month* department. The criteria for our selection will be kits that are **visually interesting** and/or **musically unusual.** We are **not** looking for kits that are simply **big.**

Photo Requirements

1. Photos must be in color, and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background (a sheet, drape, blank wall, ect.). Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

Send your photo(s) to Drumkit Of The Month, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

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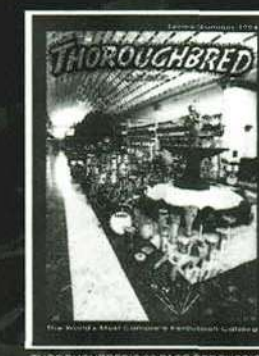

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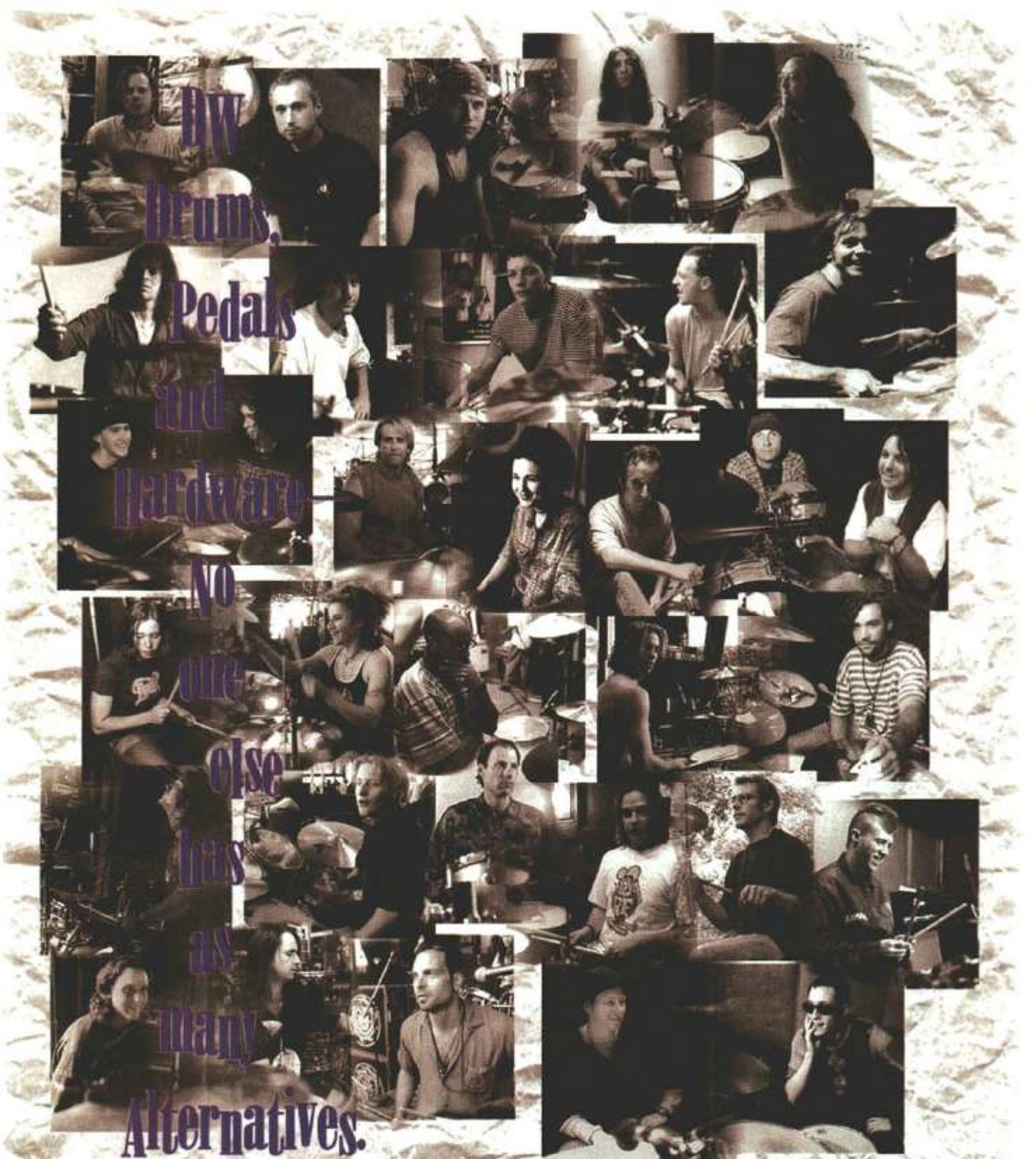

[FIRST ROW— LEFT TO RIGHT] **DAN PETERS**/MUDHONEY • **DJ BONEBRAKE**/X • **JIMMY DEGRASSSO**/SUICIDAL TENDENCIES • **SEAN KINNEY**/ALICE IN CHAINS • **GARRETT SHAVLIK**/THE SPELL [SECOND ROW] **ROY STALEY**/GREEN JELLY • **BRIAN NEVIN**/BIG HEAD TODD & THE MONSTERS • **DAVE KRUSEN**/TSIDKENU • **STEPHEN PERKINS**/PORNO FOR PYROS • **DAVID RYAN**/THE LEMONHEADS [THIRD ROW] **BROOKS WACKERMAN**/INFECTIOUS GROOVES • **SCOTT CARNEGHI**/GRETA • **JIM MACPHERSON**/THE BREEDERS • **DAWN RICHARDSON**/4 NON BLONDES • **RANDY GUSS**/TOAD THE WET SPROCKET • **TED KUBISZEWSKI**/THE THE • **WALLY INGRAM**/SHERYL CROW [FOURTH ROW] **PATTY SCHEMEL**/HOLE • **DEE PLAKAS**/L7 • **FISH**/FISHBONE • **MATT CAMERON**/SOUNDGARDEN • **PHIL RHODES**/THE GIN BLOSSOMS [FIFTH ROW] **DAVE ABBRUZZESE**/PEARL JAM • **TRE COOL**/GREEN DAY • **GUY HOFFMAN**/VIOLENT FEMMES • **MIKE MUSSBURGER**/THE POSIES • **FERGAL LAWLER**/THE CRANBERRIES • **JACK IRONS**/ELEVEN [SIXTH ROW] **MATT CHAMBERLAIN**/CRITTERS BUGGIN' • **BOB RUPP**/VINYL OYSTER • **TED PARSONS**/PRONG • **SHANE EVANS**/COLLECTIVE SOUL • **JOSH FREESE**/JULIANNA HATFIELD

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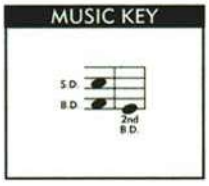
Accent Warm-Up For Double Bass

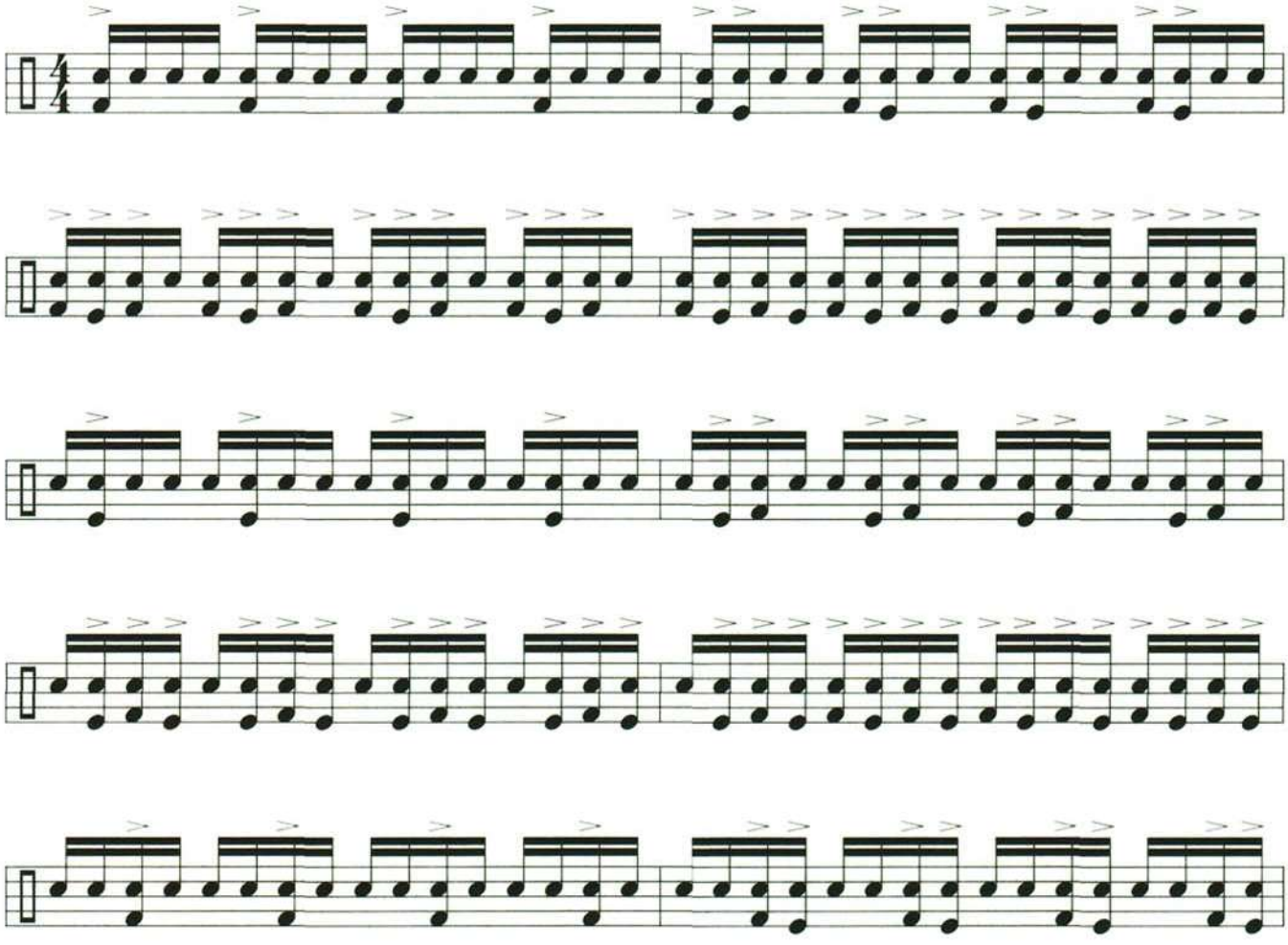
by Steve Snodgrass



Here's a double-bass drumset exercise that warms up the hands, the feet—and the head! I recommend simple alternate strokes throughout the sixteen bars, leading with the right hand for your first pass, and then with the left for your second. Match the sticking with your feet (right foot with the right-hand accents, left foot with the left-hand accents), and strive for a relaxed but even flow.

Besides the obvious strength-building and hand/foot coordination this exercise improves, it also helps you to "dial in" your internal metronome. By shifting the accented notes in lines two through four, you are forced to mentally accent the "empty" downbeats—thereby heightening your awareness of the time pulse. The exercise was actually inspired by accent-shifting drills used in my high school marching-band snare line, where precision and stability of tempo were critical in making many players sound like one.

Like most warm-ups, this one should be played slowly at first, with a faster tempo on each pass, eventually moving up to your maximum *comfortable* speed. You may also want to play just the hand or foot pattern alone for a more focused workout.



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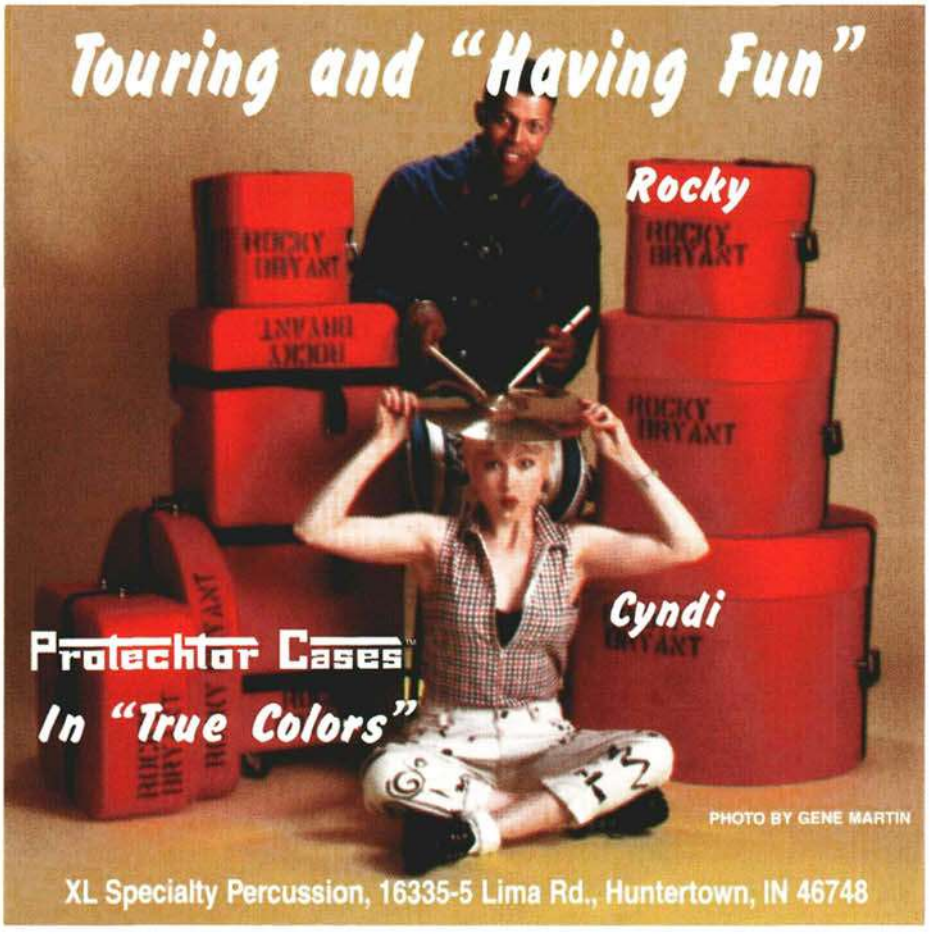
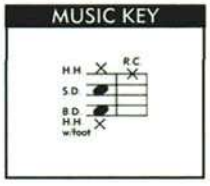


Basic Reading: Part 4

by Hal Howland



In this installment of "Basic Reading," let's take the information we've already learned about reading music and apply it to drumset notation. (Please review lessons 1 through 3 before continuing below.)

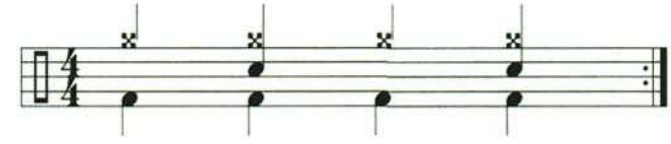
Basic Rock Beats

Play the following basic beat in which the right hand (playing the ride cymbal and notated with an x on the top line) and the right foot (playing the bass drum and notated on the first space) play together.

In many beats, the left hand (playing the snare drum and written on the third space) and the left foot (playing the hi-hat and notated with an x below the staff) play together, as shown in the following example:

Here's a basic beat that combines the hands and feet. The following beat can also be played with the bass drum on beats 1 and 3 only.

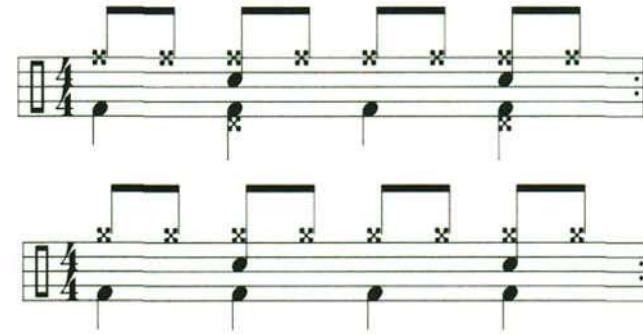
Often, the right stick is played on the hi-hat, which is notated above the staff with an x. Try this pattern:



The equation above the staff of the first example is called a metronome marking. It suggests a tempo (speed) at which a piece might be played and is represented in beats (counts) per minute (bpm). In this case, the suggested tempo is 96 quarter notes per minute: You set your metronome, drum machine, sequencer, or other timing device to 96 bpm and count each click as one quarter note. But practice at *all* tempi, both slower and faster than 96.

If you're a beginner, you should practice these beats much slower than 96 bpm. Never play faster than you can read smoothly and comfortably; anticipate the printed music as though you wrote it yourself. And remember the most important rule we discussed in lesson 1: *Count!*

The previous examples incorporated quarter notes in the different patterns. When reading *8th* notes in 4/4 time, you should count: 1 & 2 & 3 & 4 & . (You might want to count the "&s" between the quarter notes even when 8th notes are not present. This is called *subdividing* the beat, and it's very useful not only for counting tricky rhythms but also for keeping slow tempi from speeding up.) Here are two examples that incorporate 8th notes.



The following examples include dotted notes. Remember that a dotted quarter note is worth three 8th notes. Count the bass drum part to the next example like this: 1 & 2 & 3 & 4 & .

You'll probably recognize these beats, as you will recognize future "Basic Reading" beats, as patterns you already play or have heard on records. Just the same, *be patient* in your practice: Know that you're reading each pattern correctly in every detail. The better you can read, the more likely you'll be trusted to ignore the score and create the part you would have played anyway.

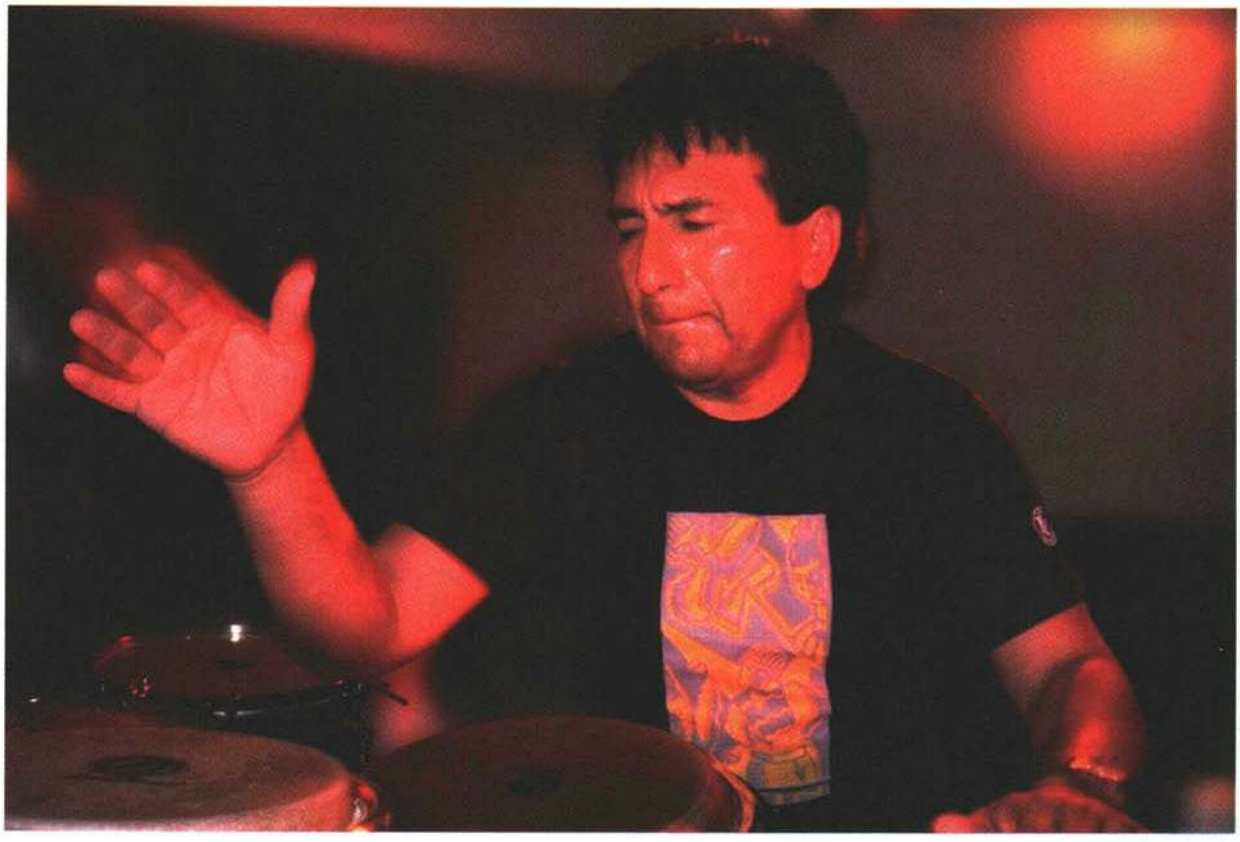


Photo by Martin Cohen at Parkers in Amsterdam, Holland, March 1994

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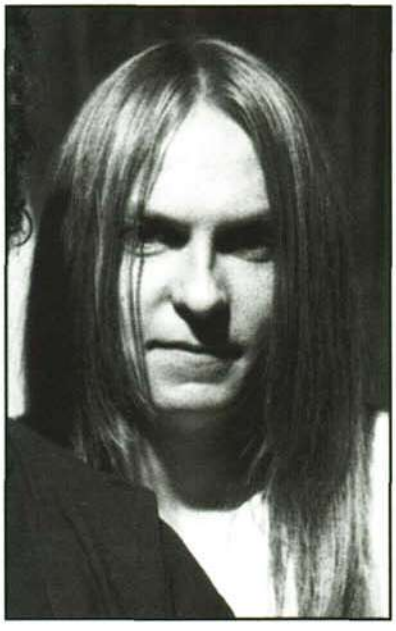
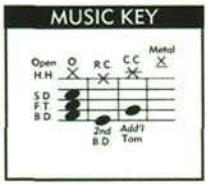
The Melvins'
Dale Crover
Stoner Witch



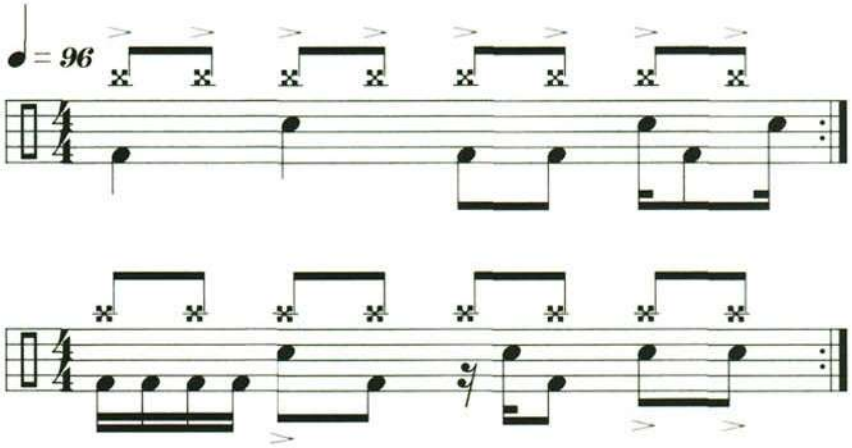


The press release accompanying the Melvins' new disc, *Stoner Witch,* describes Dale Crover as "the best drummer on the planet." While he may not *quite* live up to that moniker, he certainly makes an impact on the band that has been credited with creating grunge.

The first thing you'll notice about Crover's drumming—actually it hits you right between the eyes—is his huge sound. Along with the sheer ferocity is also Dale's penchant for coming up with a unique drum "thwack" here, a bizarre metallic "clank" there. Combined with the unique (at times almost industrial) sound and the band's use of odd rhythmic phrases is Dale's aggressive style—there's nothing timorous about him.

"Revolve"

This track has Crover playing a straight rock beat, but he plays it with tons of authority and he uses some nice metallic sounds (similar to an Engelhart *Crasher).* The first example is from the verse, the second is from the first solo section.

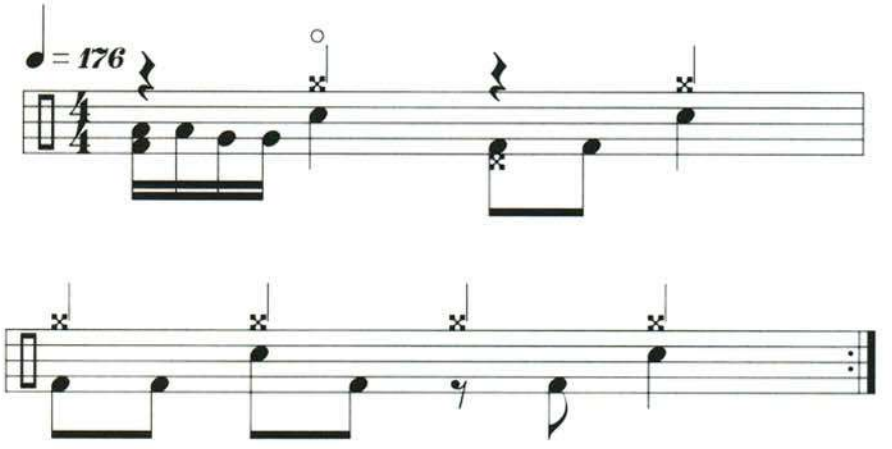


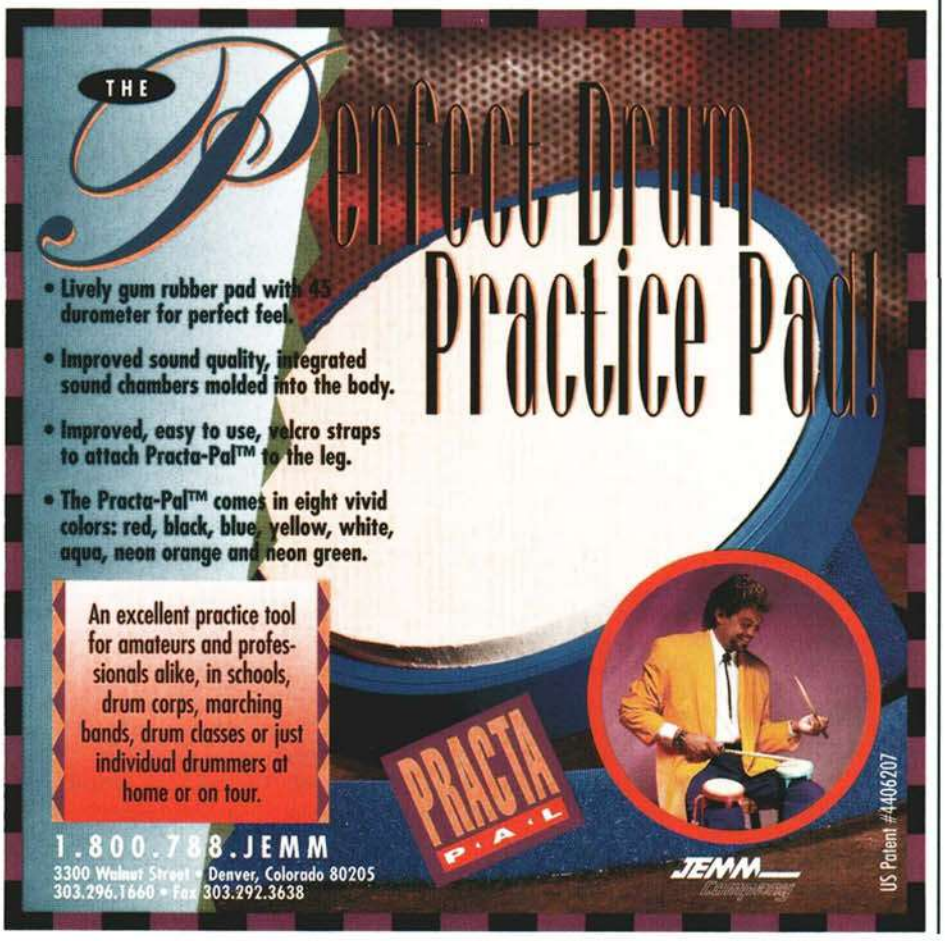
"At The Stake"

The following two-bar pattern is the basic beat of the song. It's laid-back, and Dale makes some tasty use of his double pedal.

"Magic Pig Detective"

This tune opens with over three minutes of demonic guitar noise, but then Dale launches into an up-tempo groove that eventually evolves into the following pattern. At this tempo it's a difficult pattern to hold down. . .

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RECORDINGS

PEREZ & RAMOS

Flip Flop
(World Alchemy CD 10001)

Jose Luis Perez: dr, perc, kybd, vcl
Freddy Ramos: gtr, kybd, bs, perc, fl
Eduardo del Signore, Guillermo Guzman: bs
Charles Moore: trp
Steve Fowler: fl
Ralph Jones: tnsx
George McMullen: tbn
Nina Swan, Jesus Figueroa, Alfred Martins, Gbeke Ephriam: vcl

This fresh, smart, and soulful slice of Latin-jazz by player/producers Perez and Ramos is one of the year's best recordings, full of beautifully recorded, crisp grooves. "Flip Flop Son" brings Miles to mind, although the acoustic guitar takes it to a different place. There's a good balance in melody between light and dark, and the material never crosses into fuzak territory. They break it down to bare bones, and use the space to create arresting soundscapes.

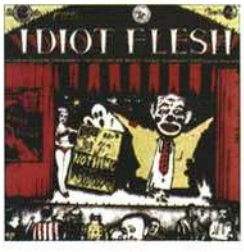
Perez mixes drumset with percussion, pumping the groove up midway through "Desde." On "Olo" Perez plays the groove on tabla and percussion, adding a synth foundation. "Mecha" is a pretty awesome guitar-drum duet that sounds like Alan Holdsworth and Gary Husband. The pair then throw around some intense syncopation on "Luisito," and Perez again fills it up in a major way, adding some very effective vocals. "The Carpenter" combines techno and world beat elements, with Perez building his groove on tamboriles and tablas.

This one makes your ears feel good. *(World Alchemy Records, 2150 East South St., Suite 115-174, Long Beach, CA 90805)*

• Robin Tolleson

IDIOT FLESH

The Nothing Show
(Rock Against Rock Records)



Chuck Squire: dr, perc
E. Horace Jun: gtr, vln, perc
Wes Anderson: dr, perc, vcl
Dan Rathbun: bs, cello, vcl
Nils Frykdahl: gtr, fl, sax, vcl

From the liner notes of *The Nothing Show:* "How can the staggering monster of rock culture be laid to rest once and for all? There is only one appropriate weapon: Rock." Whether or not the music on this CD accomplishes this lofty (if serious?) goal is up to the listener. Either way, industrial/avant-garde/progressive/vaudevilleans Idiot Flesh seem to have a ball at least *trying* to destroy the status quo.

As you might guess, the drumming on this disc is appropriately unconventional. Anderson and Squire prod and kick the constantly shifting Zappa-meets-Nine Inch Nails sonic destruction with a lot of musical character—commonly doing so on equally unconventional instruments. Unlike so much bad prog-metal that's hip these days, though, the players here have good musical reasons for their sudden shifts in gear and direction—not to mention a great sense of humor, the ability to avoid cliches, and even some serious chops. What's more, their parts perfectly reflect the lyrics and surreal liner-note propaganda—hell, this troupe's very reason for being. Style and substance become one. In the end, that's the whole point, isn't it? *(Rock Against Rock, 1255 26th St., #C, Oakland, CA 94607)*

• Adam Budofsky

CONTEMPO TRIO

No JAMF's Allowed
(Jazzline JL 1137)

Danny Gottlieb: dr
Chip Jackson: bs
Mark Soskin: pno
Ravi Coltrane: sx

For as many recordings as Danny Gottlieb has appeared on over the years, one aspect of his playing has been seriously under-documented, and that's his skills as a straight-ahead acoustic jazz drummer—which is the one closest to his heart. *No JAMF's Allowed* finds him in the company of two kindred souls, Jackson and Soskin, who (like Gottlieb) have paid countless dues as sidemen with a variety of jazz luminaries and now wish to do their own thing.

The tunes are mostly jazz standards by composers such as Thelonious Monk, Horace Silver, Kenny Baron, and Duke Ellington, with a couple of Jackson and Soskin originals. Gottlieb's primary jazz influences can be detected clearly in his Mel Lewis-style cymbal colors and his Joe Morello-like technical fluency, giving him somewhat of a "Mel with chops" approach—but it's his own approach nonetheless. And while he's known as a great cymbal player, Gottlieb also incorporates a lot of drums into his jazz playing, giving the music a lot of power and color. Ravi (son of John) Coltrane's presence on several cuts adds to the album's mainstream credibility, and Jackson's experiences in the bands of Elvin Jones and Roy Haynes make him an especially valuable rhythm partner for any drummer. *(Jazzline c/o Alex Merck Music, Inc., 156 5th Ave., Suite 408, New York, NY 10010)*

• Rick Mattingly

MASTERS OF PERCUSSION

(Moment MRCD 1012)

Narada Michael Walden: dr
K. Sivaraman, Giovanni Hidalgo, T. H. Vinayakram, Harishankar, Arjun Shejwal, Fazal Qureshi, Taufiq Qureshi, Zakir Hussain: perc
Ustad Sultan Khan: sarangi

Another in tabla master Zakir Hussain's series of recordings revealing common ground among world, classical Indian,

and Western musics, this disc gets off to a funky start in a chattering duet with Narada that shows how a drumset player can complement a hand drummer without sacrificing power or technique. From there it's a freewheeling mixture of northern and southern Indian and even Puerto Rican styles transcended in three more duets, a quartet presented round-table style, and a cinematic marriage of tuned drums, sarangi (violin), and spoken word.

Hussain's incredible chops invite stiff competition from Sivaraman's mridangam (two-headed cylindrical drum), Hidalgo's congas, Vinayakram's ghatam (clay pot), the late Shejwal's pakhawaj (similar to the mridangam), and especially Harishankar's kanjira (tambourine). But as always the spirit here is joyous and communal, punctuated frequently by vocal exhortations and laughter. If too often the live audience gets a joke the listener can only imagine, the disc is rich in pure music.

The recording quality is pristine: You can feel the smacking of knuckles, savor the warm sustain of natural-skin heads. Antonia Minnecola's brief liner notes welcome the explorer. *(Moment Records, 237 Crescent Rd., San Anselmo, CA 94960)*

• Hal Howland

GREG HOWE

Introspection
(Shrapnel SH 1064-2)

Greg Howe: gtr, kybd
Kevin Soffera: dr
Alsamad Caldwell, Vern Parsons: bs

This is an appealing album of instrumental rock from metal fusion frontrunner Howe, on Northern California's premier label for rippers. The album-opening "Jump Start" will have shredders taking out their ear plugs to check out the lead guitar and drums going at it. Kevin Soffera plays it full bore, then settles solidly into a fatback groove on "Button Up." He handles the breakdowns and syncopations tastefully and forcefully, enforcing the time with crisp hi-hats and punctuating with hot splashes.

The drums were recorded live at Soffera's home, and they sound great. "No Place Like Home" gives the drummer space to let fly. And he makes the most of his room, combining a disciplined approach to syncopation with sure-fire headbanger pleasers like machine-gun kick drum fills. Most everything else was recorded at Howe's home, including a couple of tracks of programmed drums. The overall sound of the CD is impressive, but it's Soffera's live drums and the leader's guitar antics that really jump off the grooves. *(Shrapnel Records, P.O. Box P, Novato, CA 94948)*

• Robin Tolleson

STEVE HOUGHTON

Signature Series Presents...
(Bluemoon79195)

Steve Houghton: dr
Marc Johnson, Tom Warrington: bs
Tim Hagans: trp
Billy Childs: pno
Rob Lockart: sx
Andy Martin: tbn
Larry Koonse: gtr
Emil Richards: vbs
Brian Kilgore: perc

Steve Houghton is an East Coast drummer who, strangely enough, went to Los Angeles to play jazz. An immaculate technician with a willowy swing feel, Houghton has worked and recorded with an impressive roster (Toshiko Akiyoshi, Billy Taylor, Scott Henderson, Freddie Hubbard,

THE TOM PERON/BUD SPANGLER QUARTET

Interplay (Monarch MR-1003)

JAESINNETT

House And Sinnett (Positive Music PMD78020-2)

JIMMY WEINSTEIN GROUP

Nostalgia (Accurate AC-5009) ½

Let New York enjoy its boast: It *is* the big bad center of jazz. But as any traveling musician who has checked out the jams and barrooms across this great land will tell you, there are impressive jazzers all over the map. More than just local heroes, these indie artists have something to say in the big arena.

From the San Francisco Bay area comes a quartet co-led by drummer **Bud Spangler** and trumpeter Tom Peron. Spangler is known locally as an in-demand jazz drummer, radio broadcaster, and record producer. The band's fun melodic treatment of standards and originals gives Spangler a fine forum for his fat, relaxed, swinging style. *(Monarch, P.O. Box 51521, Palo Alto, CA 94303)*

Drummer **Jae Sinnett** of Virginia also wears many hats, doubling as jazz director for Norfolk's WHRV-FM. On *House And Sinnet* the drummer's band delivers an urgent urban bop sound. Also an accomplished composer, Sinnett lets his formidable chops speak for the music first and foremost. Pianist guest star Cyrus Chestnut unleashes a high-energy complement to Sinnett's driving style. *(Positive Music)*

In a less conventional mode, drummer **Jimmy Weinstein's** Boston-based quartet successfully explores the noir-ish balance of dangling space and interaction sometimes reminiscent of the Paul Motian/Bill Frisell partnership. The disc has a great in-the-moment feel born of confident collective risk-taking. Weinstein's colorful touch captures the crucial balance between tension and looseness that lends to implied-time pieces like Ornette's "Happy House." In its best moments the sound is simultaneously beautiful and unsettling. *(Accurate, P.O. Box 390115, Cambridge, MA 02139, [617] 628-0603)*

• Jeff Potter

SIGNIFICANT OTHERS

SCOTT GARRETT propels the new and improved Cult's latest, self-titled CD (Sire) with heavy but tasty grooves and excellent sounds. **EMIL RICHARDS'** *Wonderful World Of Percussion* CD (Interworld) is everything you'd want from the master session percussionist: fun, heady, catchy, and peppered with great and unusual musical sounds and arrangements. **MATT JOHNSON** plays with elegance and energy on Jeff Buckley's appropriately titled *Grace* (Columbia). (Extra bonus: Matt's extended outro workout on Big Star's "Kangaroo," found on the CD-single of Buckley's "Mojo Pin.") Don't try this at home department: **AKIRA JIMBO** offers advanced players some serious chops to chew on with his DCI video *Metamorphosis.*

RATING SCALE

Excellent
Very Good
Good
Fair
Poor

and several symphonies) while establishing himself as a clinician of merit.

While Houghton doesn't break any new ground here, he does take his ensemble through excellent, lesser-known selections by Bill Evans, Sam Rivers, Charlie Haden, and Lee Morgan, making the outing more than another '60s hard bop visitation. Everyone digs in, bending their chops around the challenging and refreshing material.

"Fuchsia Swing Song," which was originally recorded with Tony Williams, is given a breezy treatment, with Houghton taking a brief, kinetic solo before the final return to the head. He whips through fours with brushes on Bill Evans' "One For Helen," spinning around the set with a clarity that has become his trademark. Lee Morgan's brash "Stop Start" includes some Roy Haynes licks and other flashy stickwork.

Tasteful to the core, Houghton seems intent on letting the music speak for itself, with as little drum soloing as possible. It would have been nice, though, to hear some extended bashing, crashing, and chops from this most knowledgeable and musical player.

• Ken Micallef

VIDEOS

DAVID GARIBALDI, MICHAEL SPIRO, JESUS DIAZ

Talking Drums

(DCI/CPP Media)

$39.95, 88 minutes

For all of the sense of community among drummers, a great many drumset players have never played with another drummer or percussionist. But most of the great drum traditions of Africa, Cuba, and Brazil are based on ensemble playing, and in this video, drumset artist David Garibaldi joins with hand drummer/percussionists Michael Spiro and Jesus Diaz for a modern approach to a very old tradition.

The three musicians play three long pieces, each of which has different sections based around rhythms such as bembe, yongo, rumba Columbia, guaguanco, mozambique, comparsa, merengue and others. After each performance, the players break down the individual sections, demonstrating the rhythms individually and then as an ensemble. While the rhythms are deeply rooted in tradition, Spiro and Diaz often play variations of the traditional patterns, and Garibaldi's drumset parts give the rhythms a contemporary twist.

An accompanying booklet notates the basic parts for each instrument, which could be programmed into a drum machine and played along with. While younger players could get confused on occasion (for instance, the example numbers on the screen don't relate to corresponding numbers in the book; examples notated in 6/8 are counted off in four), more experienced drummers will find a wealth of material to learn from and be inspired by.

• Rick Mattingly

BOOKS

ALAIN RIEDER

Time Manipulation

(Pro Art/Warner Bros.)

$9.50

For students who are not quite ready for Gary Chester's *The New Breed,* this book could prove the perfect introduction to some of its concepts. *Time Manipulation* begins by introducing a series of ostinatos for the hi-hat or ride cymbal (and sometimes hi-hat pedal) that are comparable to Chester's "systems." Granted, there are no instructions indicating that one should play them with both left- and right-hand lead, but there is nothing to stop someone from doing that, either.

Following the ostinatos are over fifty pages of exercises with various bass drum and snare patterns, each of which is to be practiced with each of the ostinatos. Had Rieder written all of the exercises out, the book would have easily filled several hundred pages; by simply printing the basic exercises once and listing all the various ride patterns that can be played with them, his book covers a lot more ground than its 112 pages would indicate.

Whereas *The New Breed's* reading exercises are great for developing reading and technique, individual measures do not always make practical drum beats. *Time Manipulation,* by contrast, offers one-bar patterns that are very realistic in terms of potential for everyday use. They progress logically in difficulty from simple quarter and 8th-note patterns to 16th notes and 12/8 time. Because it starts with a basic 8th-note ride pattern, the book can be used as a beginning drumset method. By the end, the student will have a good command of a variety of time feels.

• Rick Mattingly

INSTRUCTIONAL HAND DRUMMING BOOKS

Along with the growing interest in hand drumming, there has fortunately been an increase in the amount of available written material on playing techniques.

Afro-Cuban Techniques And Rhythms For Congas by Glen Caruba ($12.95) is a straightforward approach to conga playing that covers bolero, cha cha, mambo, guajira, songo, mozambique, guaguanco, and rhumba Columbia rhythms. The author uses standard music notation (hand-written, but legible) with letters below the notes to signify sounds. Six pages of sound production exercises precede the actual rhythms. This book should develop a good foundation for further study. *(Caruba Pop Productions, 510 E. Old Hickory Blvd., Madison, TN 37115)*

Conga Drumming—A Beginner's Guide To Playing With Time by Alan Dworsky and Betsy Sansby ($24.95, includes CD or audio tape) is an energetic effort that includes everything from clave and bembe rhythms to four-against-six "interweaving." It comes with a choice of CD or cassette that demonstrates the drum parts and combined rhythms. Most of the tracks are less than thirty seconds long and are played in the order in which they appear in the book. A great amount of effort has been put into this book, which provides unique insight into playing conga drums. *(Dancing Hands Music, 37 Thomas Ave. S., Suite 103, Minneapolis, MN 55405)*

Congas Two And Three: Sing A Song Of The Drum by Harry Tippins (price unavailable) takes a historical approach to teaching by supplying the student with an abundance of information followed by rhythms written in ensemble form. The rhythms are folkloric and deeply rooted in African tradition. Some of them include parts for two and three conga drums. This book takes the mystery out of African and Afro-Cuban ensembles and would be useful to drumming groups for learning parts. A good addition to the percussionist's library. *(Harry Tippins, P.O. Box 2667, Santa Cruz, CA 95063)*

• Glenn Weber

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Paul Motian

by Mark Griffith

Paul Motian is one of the most unusual drummers playing jazz today. His original style of timekeeping and soloing goes beyond rhythm and meter. In the jazz world he is part of neither the avant-garde nor the mainstream. Motian remains grounded in tradition, while continuing to break new ground with his various groups and his impressionistic drumming.

Motian came on the scene in the late '50s and early '60s playing in the piano trio of Bill Evans. In this post-bop period the history of music was changing. Many of Evans' recordings had been made with "Philly" Joe Jones playing drums, and when Motian first started playing with Evans he fit into the mold of Jones—along with those of Max Roach and Kenny Clarke. However, Motian and Evans quickly began to explore new musical frontiers. Motian has continued that exploration to this day through his own groups and his work with others.

When Motian first played with Evans on the *New Jazz Conceptions* album, it was evident that something new was coming. However, what that "something" was didn't become crystal clear until the trio was joined by virtuoso bassist Scott LaFaro. In a very short time, this trio made many very important piano-trio recordings.

The trio played Bill Evans originals, standards, and bebop tunes—all in a decidedly *different* way. Evans was experimenting with the modal devices that he and Miles Davis used on Miles' *Kind Of Blue.* Scott LaFaro was playing with a freedom and elasticity that was very new and fresh—providing a new voice and concept on which modern bassists would build.

All the while, Motian was playing around both of their experimentations in a very unobtrusive and unique fashion. With LaFaro's bass lines becoming more intertwined with Evans' solos, Motian was left to play the role of bassist and drummer simultaneously—a practice the drummer continues today in his bass-less groups. Motian began to leave more space—drifting slightly from the traditional jazz ride pattern to more of a quarter-note pattern, assimilating rhythmically to a traditional bassist's walking line.

Eventually, the trio would begin to perform with the concept of all three members soloing simultaneously. This concept was captured on the recordings *Waltz For Debby, Explorations, Portrait In Jazz,* and the magnificent *Sunday At The Village Vanguard.* On each of these records Motian is keeping time, comping, and soloing in a way that was—as still is—original, fresh, and unique. His comping consists of playing rhythmic lines without cluttering them by making them drumistic fills. Instead, he plays only the accented notes of the rhythmic line. The music takes on an impressionistic character—a texture that comes from all of the members of the trio.

Unfortunately, the untimely death of the irreplaceable LaFaro in 1961 meant that this group concept could not continue. Motian, however, played with Evans on two more recordings: *Moonbeams* (consisting entirely of ballads) and *How My Heart Sings* (playing Evans originals and standards). Listen to Motian's concept of playing a ballad: occasionally half-timing his ideas and stating time through playing rhythmic motifs. This concept—as opposed to the conventional way of stating time on the ride cymbal or with brushes on the snare drum—is unique to Motian. His brush playing is also different: He creates a wash interspersed with accents and rhythmic stabs. This concept is often echoed in the way he plays with sticks.

Motian's current bass-less trio (with saxophonist Joe Lovano and guitarist Bill Frisell) has produced many great records. On the series of discs entitled *On Broadway, Volumes 1,* 2, and *3,* the

Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog information. Following the list are several sources you might want to check for hard-to-find releases.

Bill Evans: *New Jazz Conceptions,* Riverside OJCCD223; *Portrait In Jazz,* Riverside OJCCD315; *Waltz For Debby,* Riverside OJCCD037; *Explorations,* Riverside OJCCD210; *Sunday At The Village Vanguard,* Riverside OJCCD140; *Moonbeams,* Riverside OJCCD428; *How My Heart Sings,* Riverside OJCCD473. **Paul Motian Trio:** *On Broadway Vol. 1,* JMT 834430; *Vol. 2,* JMT 834440; *Vol. 3,* JMT 849157; *Monk In Motian,* JMT 834421; *Paul Motian/Bill Evans,* JMT 834445; *Live In Tokyo,* JMT 849154; *It Should've Happened A Long Time Ago,* ECM 1283. **Joe Lovano:** *Village Rhythm,* Soul Note 121182. **Tom Harrell:** *Form,* Contemporary CCD14059. **Charlie Haden Liberation Music Orchestra:** *Dream Keeper,* Blue Note CDP795474. **Keith Jarrett:** *Somewhere Before,* Atlantic ATL8808, **Geri Allen:** *Segment,* DIW 833.

Tower Records Mail Order, (800) 648-4844; J&R Music World Mail Order, (800) 221-8180; Audiophile Imports, (410) 628-7601; Third St. Jazz and Rock, (800) 486-8745; Rick Ballard Imports, P.O. Box 5063, Dept. DB, Berkeley, CA 94705; Double Time Jazz, P.O. Box 1244, New Albany, IN 47151.

group is augmented by a bassist. These records may not be the best to learn tunes from, but they are some of the most creative jazz records made in the recent past.

Carrying on the impressionistic texture of the Evans days, this trio (and quartet) paints tonal pictures using choice standards for a framework and chordal guidelines. The trio has also recorded an album of Thelonious Monk compositions called *Monk In Motian* and a collection of Bill Evans songs simply called *Paul Motian/Bill Evans.* Listen to how many sounds and textures Motian gets out of a drumset by playing on the shells, hardware, and rims. His current concept deemphasizes technique (in fact Motian avoids employing *any* technique) and emphasizes texture, color, and pulse. The trio's most recent recording, *Live In Tokyo,* is a testimony to their greatness. The Paul Motian Trio's *It Should Have Happened A Long Time Ago* is not as aggressive as *Live In Tokyo* but is special just the same.

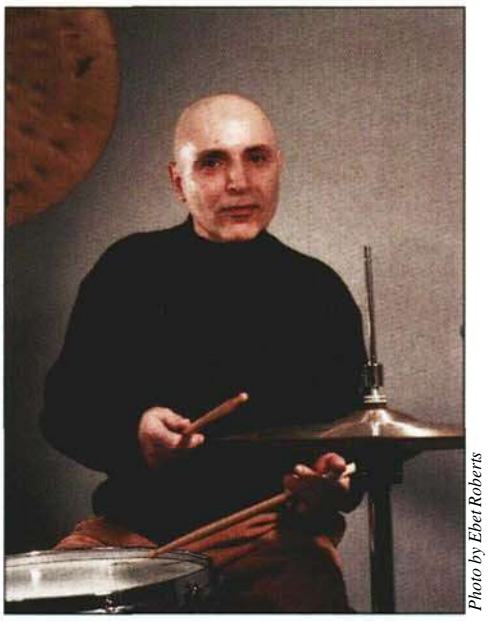

Photo by Ebet Roberts

For examples of Motian's playing in some different contexts, Joe Lovano's *Village Rhythm,* Tom Harrell's *Form,* and the Charlie Haden Liberation Music Orchestra's *Dream Keeper* provide a lot of beautiful music. Before the current Keith Jarrett trio with Jack DeJohnette and Gary Peacock was formed, Jarrett recorded *Somewhere Before* with Motian and bassist Charlie Haden. Pianist Geri Allen also played with Motian and Haden on her recording *Segment.*

Listen to how Motian composes his solos not out of drum patterns, but out of texture and chatter. This creates a seamless weaving of sound that often sounds like a trapcase full of drums, cymbals, and sticks falling down a flight of stairs—flowing in and out of time, but keeping an underlying pulse. His timekeeping is often composed of this same chatter, but is orchestrated into motifs and rhythmic lines forming a unique time flow and sound that is strictly Paul Motian.

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Duduka Da Fonseca

by Bill Milkowski

Like shuffle blues drumming from Chicago's South Side, second-line rhythms from the Crescent City, and burning bebop drumming from the Big Apple, the art of Brazilian drumming is one part technique and two parts feel. There is a certain amount of information that one can acquire through instructional videos and formal education regarding the mechanics of these different schools of drumming, but the real essence comes from within. It's a feeling in the air that seeps into your bones. It's got as much to do with the place where you live, how the people there interact, how the food tastes, and how the air smells as it does with how the music is structured. Dig deeper and eventually you encounter religion and spirituality, where drum rhythms represent a continuum of human life between ancestors and the current generation. In short: the real deal.

As both a player and a teacher of Brazilian music, Duduka Da Fonseca is an integral part of that continuum. And it's interesting to note, as I did while attending one of his classes at Drummers Collective in New York, that he prefers to communicate these ancient lessons through feel. Rather than drawing sticking patterns on the chalkboard or working out of transcription books, Duduka gets his students to understand the syncopated, undulating characteristic of the baiao and samba rhythms by having them play alongside him and letting them feel their way into the groove. It's the way drummers in Bahia have learned since the sixteenth century, when Africans began arriving in large numbers in Brazil. And it still works today.

Born in Rio de Janeiro in 1951, Duduka Da Fonseca began playing drums at the age of twelve and soon came under the spell of a new musical style that was sweeping across Brazil. As he recalls, "Bossa nova was big when I was a kid in the mid-'60s. And because there was such a bossa nova craze, we were able to see a lot of bossa nova artists perform on big shows all over Rio de Janeiro. I was very lucky to be developing at that time and to hear all those guys playing: Raul da Souza, Dori Caymmi, Marcos Valle, and Antonio Carlos Jobim."

But at the same time that he was soaking up the samba and bossa nova, young Duduka was also digging American jazz. "Dori Caymmi, who I met when I was eleven years old, started to give me albums by Bill Evans with Scott LaFaro and Paul Motian," Duduka says. "I loved Paul's playing—and I still do. I also used to go to my aunt's house, where I'd hear her neighbor play the brushes to *The Man With The Golden Arm.* I was fascinated by this. And I started to like the beat of jazz."

Duduka soon began listening to classic jazz recordings by John Coltrane, Wynton Kelly, Wes Montgomery, Miles Davis, and Charles Lloyd—while paying close attention to the drumming of Art Blakey, Elvin Jones, Roy Haynes, Tony Williams, and Jack DeJohnette. "That's the kind of music that I grew up with in Brazil," he says. "And what I liked the most was the blend of Brazilian rhythms with American jazz, which is what people like Milton Banana and Edison Machado were doing in Rio at the time. They both had listened to and appreciated what Philly Joe Jones, Jimmy Cobb, and Roy Haynes were doing, and they were blending those conceptions with the Brazilian rhythms.

"Edison Machado was the drummer who most influenced me back then," Duduka continues. "He had something in his playing that was completely different than anybody else. He flowed like a ballet dancer on the kit. He invented the whole ostinato thing on the bass drum and then was the first one who started using the bass drum for melodic accents, the same way that Kenny Clarke and Max Roach were doing it in jazz. Ed was also the first drummer in Brazil who used cymbals in a recording session—although that came about by accident. One time he was playing a gig and his snare broke. So he switched everything he was doing on the snare to the cymbals—and that became a part of his own innova-

tive style."

Fonseca studied music at the Villa Lobos Institute and also had some private drumming lessons, but he considers himself to be mostly self-taught. "I learned from listening to and playing along with records," he says. "I was trying to capture that Blue Note vibe in my playing while still dealing with the samba and baiao."

When he was seventeen Duduka shocked his parents by announcing that he would be dropping out of school to pursue a career in music. A year later he moved to Sao Paulo to immerse himself in the burgeoning musical scene there and to perform with the top musicians in Brazil.

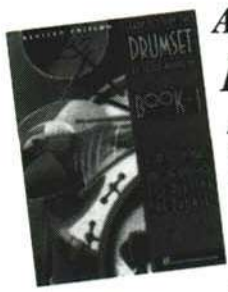
At the end of 1975, Duduka made the leap to New York City to get deeper into the music. He still has vivid memories of his arrival to this country. "Just before I left," he says, "I had a big party with my friends—and I didn't sleep for three days, you know? Then my flight to New York was not a direct flight. The plane stopped somewhere along the way and I had to go through immigration. At the time I didn't speak English too well, and I only had a one-way ticket, which caused some kind of suspicion. The immigration agent instructed me to get everything out of my bags for inspection—and they searched through *everything,* including my cymbal cases. I tell you, I was scared. I kept thinking, 'Oh my God, they're going to send me back.' But I ended up getting a visa for six months."

A few months after arriving in New York, Duduka got called to a recording session in Los Angeles with trombonists Frank Rosolino and Raul da Souza. "I was just a kid," he recalls, "and here I was at a session with these great players—and also doing some two-drums things with Harvey Mason. I was very lucky in the beginning."

But Duduka's luck didn't last. Jobs were few and far between, and by 1977 he found himself financially broke—though his spirit was not broken. In spite of the hard times, he continued to play just for the fun of it. "I was living in Queens then," he says, "and I didn't have any money to do anything. One of the guys who lived with me then was Tutty Moremo, who was like a brother to me. We used to carry our drums to a big park many blocks from our house because we weren't able to play them in the apartment. We'd sit in that park and play all day."

Near the end of 1977, Duduka began playing with a band called Guanabara, which featured the great Brazilian percussionist Nana Vasconcelos and Japanese trumpeter Terumasa Hino. They recorded two albums, *Brazilian Beat* and *On The Move,* which were released in Japan.

In the same year, the Brazilian nightclub Cachaca opened, giving Duduka a big break. "I started playing a steady gig there six nights a week that lasted two years,"



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Brazilian Skins

Duduka has two kits that he uses for different occasions. His primary kit is a set of Eames drums with an 8x14 snare, 8x10 and 8x12 rack toms, 14x14 and 16x16 floor toms, and a 14x22 bass drum. The heads are Remo coated *Ambassadors* on top of the toms and snare with clear *Diplomats* on the bottom of the toms and a clear *Ambassador* snare-side head. He also uses an Evans *EQ3* on the bass drum, an Axis bass drum pedal and a DW 5000 hi-hat pedal. With that setup he uses Zildjian cymbals—14" hi-hats with a *New Beat* on top and a *Rock* bottom *Brilliant* underneath, a 22" K *Custom* with rivets, a 17" K *Dark Crash* medium-thin, a 22" K *Custom,* a 20" A Swish, a 16" *Oriental China Trash,* and a 10" A splash.

His twenty-year-old Gretsch kit includes a 6 1/2 x 14 Ludwig hand-hammered brass snare, 8x12 and 9x13 rack toms, 14x14 and 16x16 floor toms, a 14x20 bass drum, and an ASBA bass drum pedal. He uses all Remo *Ambassador* heads on this kit with all old Zildjian cymbals—14" hi-hats, a 20" K with rivets, a 20" K, and a 16" A.

Duduka also uses Vic Firth sticks. He currently has *SD10 Swinger* sticks, but Vic Firth is working on a custom pair for Duduka.

says Duduka, "and lots of great Brazilian musicians used to come by—like Antonio Carlos Jobim and Joao Gilberto. We had two bands a night, with quality music all night long, and the place was always packed. It was a good gig for me at the time."

In 1981, Duduka formed his own band, Brazilian Express. They gigged around New York and had one extended engagement in Houston, where they filmed a special that was later aired on the PBS television network. His next vehicle was the New York Samba Band, an adventurous octet that blended several aesthetics into one scintillating package. Says Duduka: "We combined a trap drummer with three Brazilian percussionists, a rock-oriented guitar player, a funky electric bass player, a tenor sax player who was into John Coltrane and Wayne Shorter, and an American trombone player who wanted to play like a Brazilian. The mix of all those elements with the samba rhythm underneath it was very nice. We got great reviews and had some interest from record companies at the time, but we never got a record deal."

A later, scaled-down edition of the New York Samba Band featured Duduka on drums, Paul Socolow on bass, Mark Soskin on piano, and Romero Lubambo on guitar. Flutist Herbie Mann, one of the earliest exponents of the hybrid between Brazilian music and jazz, hired that group in 1987 to back him on his *Jasil Brazz*

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album. Around the same time, Duduka began working with the Brazilian Jazz All Stars, which featured Lubambo on guitar, Nilson Matta on acoustic bass, Cafe on percussion, Bob Mintzer and Billy Drewes on saxes, Randy Brecker on trumpet, and Eliane Elias on piano.

Shortly after the All Stars folded Duduka decided to form a cooperative group called Trio da Paz with his fellow countrymen Lubambo and Matta. They received sparkling reviews for their 1993 Concord Picante debut, *Brasil From The Inside.* The following year they jumped to Herbie Mann's Kokopelli Records label and released *Black Orpheus,* a remake of Luis Bonfa and Antonio Carlos Jobim's soundtrack to the 1950s movie examining Carnaval time in Rio.

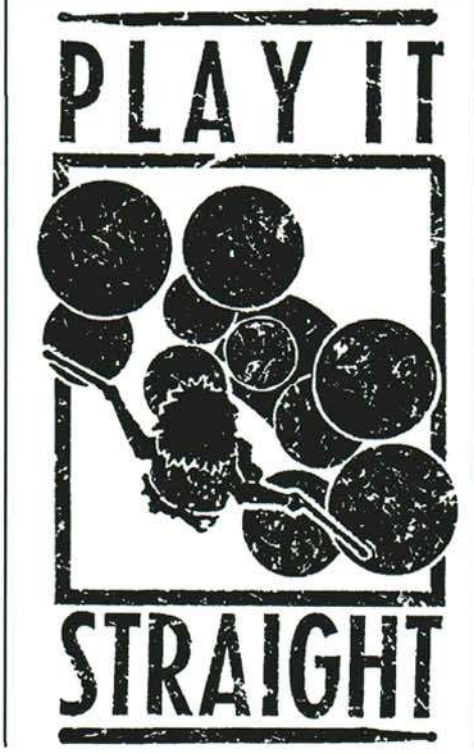
Duduka currently splits his time between Trio da Paz and occasional sideman gigs with Brazilian trumpeter Claudio Roditi and vocalist Astrud Gilberto. He has also recorded two Brazilian albums with American jazz pianist Joanne Brackeen *(Breath Of Brazil* and *Take A Chance,* both for the Concord Picante label.) But he emphasizes that his main focus is on Trio da Paz.

"I love to play with Claudio's quintet," Duduka says. "Straight-ahead jazz is another side of my playing that I enjoy. And I love playing with Astrud. But in the trio format I have a chance to really work a lot more with dynamics and interaction. It's a challenge to work in that situation—to hear and complement each other from bar to bar. We would like to be able to work more and to create a reputation by traveling around Europe and the United States. I keep my fingers crossed that that's going to happen in the coming year."

Much of Duduka Da Fonseca's accumulated wisdom about the kit has been collected in an instructional book, *Brazilian Rhythms For Drumset* (Manhattan Music Publications/DCI). Along with information about the history of Brazilian rhythms, it includes two CDs featuring audio examples of the samba, bossa nova, baiao, maracatu, marcha, and frevo rhythms, performed by Duduka, Cafe, Maucha Adnet, Jay Ashby, and Duduka's bandmates in Trio da Paz, Matta and Lubambo. The book is co-written by drummer Bob Weiner and includes transcriptions by drummer John Riley.

Duduka Da Fonseca Selected Discography

Trio Da Paz
Brasil From The Inside, Concord Picante;
Black Orpheus, Kokopelli Records.
Antonio Carlos Jobim
Brasileiro Jobim, Sony Music.
Claudio Roditi
Two Of Swords, Candid.
Joanne Brackeen
Breath Of Brazil, Concord Picante;
Take A Chance, Concord Picante.
Emily Remler
This Is Me, Justice Records.
Gerry Mulligan
Paraiso, Telarc Jazz.
Astrud Gilberto
Astrud Gilberto Plus, Polygram.
Herbie Mann
Jasil Brazz, RBI Records.



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How To Inspect A Vintage Drum: Part 1

by Ned Ingberman

As the momentum of interest in vintage drums grows more and more, so does the need for knowledge about them. Over the past seven years we have inspected thousands of drums at the Vintage Drum Center, and we've developed our own techniques and processes to do this effectively. Hoping that you might benefit from our experience, we've put this system into a written format for you to use. (Please keep in mind that although this article is comprehensive in its approach, it does not cover every possible inspection point that exists.)

Our inspection system has two parts: an Instructional Text and an Inspection Check List. The Instructional Text covers basic information on how to do an inspection. Also, it elaborates on those points in the Inspection Check List that need clarification and/or instruction. The check list is a step-by-step format that keeps you organized and also serves as a record for your inspection findings. We hope that this system will not only serve as a tool to guide you through a successful inspection, but will also give you basic insights into the mechanics of how drums work—especially the vintage ones.

Before we get started on the actual inspection process, let's examine some important points about preparation, basic guidelines, and procedures.

Preparation

Before you begin an inspection, the following things will be needed:

1. Light. Sufficient light will be needed so that all aspects of both the interior and the exterior of the drum can be seen clearly and easily. Daytime is better than nighttime for inspecting, due to the advantage of having full-spectrum, natural sunlight.

2. Tools. Have the right tools ready in case you need them. Most of the time your trusty tuning key will be enough. You might also need a screwdriver, a tape measure, and an adjustable crescent wrench. If the drum you are inspecting has a film of dirt, grit, or light rust, some spray cleaner, paper towels, and superfine (0000) steel wool may also be needed to test-clean selected areas of the drum. (Test cleaning is described in more detail in the "Guidelines And Procedures" section.)

3. Pen & Check List. With the variety and number of details to cover in an inspection, a check list will help ensure that your inspection is organized and thorough. Also, the information you gather with the list will be valuable as part of an overall profile of the drum—whether you want to buy, sell, trade, or just get better acquainted with a drum in your own collection.

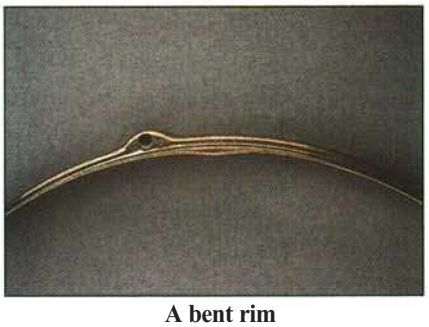
General Guidelines And Procedures

Before we proceed to the actual inspection, here are a few important guidelines and procedures to follow in your overall approach. For best results, we strongly recommend following these pointers:

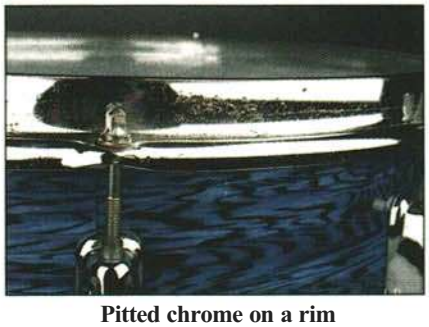
1. Have enough time. Set aside enough time so that you'll be able to do a thorough and accurate inspection. Frequent interruptions or rushing through the inspection could greatly affect your accuracy and also result in something important being overlooked.

2. Be systematic. This means focusing your attention on only one checkpoint item at a time.

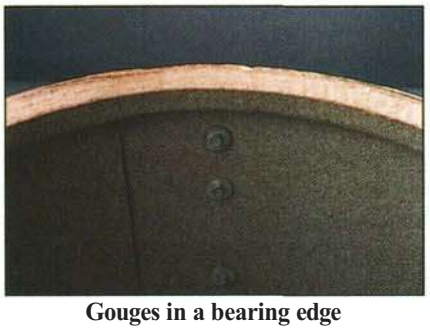
For example, while you're inspecting the lug casings of a drum, it's better not to scan the condition of the finish at the same time. Taking in too much too fast could end up with hit-or-miss results. (Also, if you're inspecting an entire drumset, inspect only one drum at a time.)



A bent rim



Pitted chrome on a rim



Gouges in a bearing edge

If it does happen that while you're focusing on a particular checkpoint you happen to notice a potential defect in a different area, just make a mental or written note of it. Then continue on with your original focus of attention. When it's time to cover that other checkpoint later on in your inspection, investigate it more deeply.

An exception to following this "checkpoint completion system" is when you're doing an inspection as a potential buyer/trader. You'll want to detect any *serious* defects that could change your decision to acquire the drum(s) early in the inspection process. In this case, you would interrupt your focus at any point during the inspection process in order to further investigate a potentially serious problem.

One last tip for prudence's sake: *Even if a drum appears to be in "mint" condition, always run it through a complete inspection process!*

3. Evaluate four ways. Inspecting a vintage drum means evaluating it in four ways described below: (Please note: Not every one of these evaluation points will be applicable to all of the categories in the Inspection Check List.)

A. Cosmetic. Are there scratches, scuffs, gouges, stains, defacement, or other visual signs of surface wear and tear? If the drum is dirty, a test clean is needed. Test cleaning is done for two reasons:

1. To determine what discoloration, stains, or rust, if any, is permanent.

2. To remove any film of dirt and grit that could camouflage corrosion, de-chroming, de-nickeling, pitting, gouges, scuffs, scratches, cracks, etc. Removing the film could possibly uncover defects that would otherwise be hidden from view. (Please note: Spray cleaners usually contain very strong detergents and should not be used on Ludwig *Vistalite* drums, wood finishes, or *Black Beauties* or other lacquered metal drums.) We recommend using *Windex* or Meguiar's *Plastic Cleaner #17* (available in automotive supply stores) for cleaning *Vistalites* and plastic finishes; Parker's *Wood Finish Creme* for wood finishes; and mild dishwashing soap with water for *Black Beauties* or other lacquered metal drums.

B. Structural/Functional. Is anything in need of repairs? Are any parts missing? Are all mechanical parts working properly?

C. Originality. Is it in original condition, or has it been modified, altered, or changed in part or in whole by anything non-original?

We realize that the checkpoints for originality might pose a problem to newcomers to vintage drums who might not have the experience needed to determine what is or isn't original. Our recommendation is to become as familiar with vintage drums as you can. Study the photographs in our catalog and those of other dealers, collaborate with other collectors, and read educational literature on the subject.

D. Acoustical. Does the drum resonate properly? How is the overall tone quality?

Inspection Check List

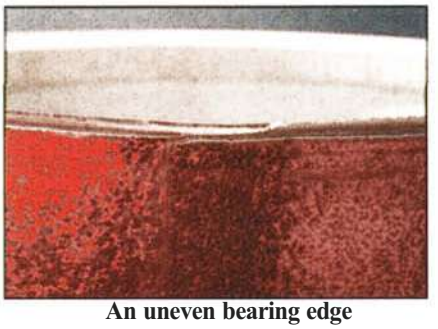
The following paragraphs give some important explanations pertaining to the first four sections of the Vintage Drum Inspection Check List. Explanations of the remaining sections and the Check List itself will appear in Part 2 of this article.

Section 1: Two Minute Overview

Before you start, make sure the drum is fully assembled. If it is disassembled, there could be reasons why. For example, an out-of-round shell might prevent the head(s) from fitting on. There might be defective, damaged, or wrong hardware that does not align, fit, or work properly (slipping or jammed mounts or snare strainers, stripped threads, non-aligning parts, etc.). Any one of these problems could prevent the complete assembly and proper operation of a drum. So reassembling the drum is in itself a test to flush out any of the above-mentioned problems that might exist, and is also a prerequisite to the visual and acoustical inspections that follow.

1. Visual. *This step is necessary only when you do not own the drum being inspected and are evaluating it for potential purchase or trade.* The purpose of this test is to quickly detect any obvious serious defect that could alter your decision to acquire the drum. This could save you from doing any further—possibly unnecessary—inspecting.

Take one minute to visually scan the entire exterior surface of



An uneven bearing edge

A cracked reinforcement hoop

A reinforcement hoop de-laminating from the shell

the drum. Check for missing or unoriginal parts, damage, defacement, or excessive wear and tear.

2. Acoustical. This is a simple and basic test to help detect both minor and potentially major functional problems. If for any reason this test cannot be done at the beginning of the inspection, be sure it is done at some point before the inspection is completed.

To begin, first loosen the muffler of the drum (if there is a muffler) to a complete "off position. This will enable the head of the drum to resonate freely. Next, play several quarter notes at a medium volume and tempo, listening carefully to the tone quality of the drum. Do you hear bad or dissonant harmonics, lack of body and resonance, choking, or flatness? If so, these ailments can often be corrected by simply tuning the heads or replacing one or both of them if they've stretched.

Should neither of these remedies work and/or there is difficulty in tuning the head, this could indicate problems of a more serious nature, such as defective bearing edges (see Section 3, "Bearing Edges"), an out-of-round shell (see Section 4, "Shell and Finish"), or a badly warped rim (see Section 2, "Rims").

One last word about the acoustical test: It should not be relied upon alone as a conclusive indicator of the overall structural or functional integrity of a drum. Regardless of how good a drum sounds, it is still necessary to give it a thorough inspection.

This brief acoustical screening is not meant to substitute for an in-depth evaluation. In the context of this article, details of how to do such an evaluation will not be covered. However, it may be helpful here to point out a few things that an in-depth acoustical evaluation involves, such as experimentation with different head types, weights, and combinations, different tuning techniques, and different rims. You would also want to evaluate performance of the drum in a variety of acoustical environments.

Section 2: Rims

A badly warped rim can cause difficulty in tuning the drum, dissonant overtones, or lack of resonance. Check for warpage by placing the rim on a perfectly flat surface and following the same procedure (excluding the touch test) used for inspecting bearing-edge evenness. (See Section 3, "Bearing Edges [Evenness].")

Cracks in a covered finish

A covered-finish seam coming unglued

Next, check for *out-of-roundness.* Fit a drumhead inside the rim to see if there is an equal amount of space between the rim and the entire perimeter of the head. If there is not, try centering the head to even out the space. If there is still unevenness, the rim is out of round.

Check also for *bent areas.* This is done by positioning the rim directly in front of you, as if holding a steering wheel. With the top (rim shot) edge of the rim facing you, choose any point on this edge and align it with your eye level. Starting from this point, follow the edge in a full circle around the rim—making sure, as you do, to keep at eye level whatever point you're looking at. As you do this process watch for areas that are bent inward or outward. *(Section 2 of the Inspection Check List, to be published next month, will include some additional points to checkfor.)*

Section 3: Bearing Edges

1. Evenness. Evenness of both bearing edge surfaces is critical in order for drumheads to make complete and firm contact with the shell. The best way to verify evenness is to remove the heads and rims. (This is a perfect time to check the tension rods for thread damage and bends, and the lug casings for thread damage. For instructions on how to do this, see Section 5, "Tension Rods" in next month's installment.) Then place the drum with the bearing edge resting against a perfectly flat surface. (A plate of glass or a perfectly flat tabletop works well for this.) Slowly rotate the drum while watching for space between the bearing edge and the flat surface it's resting on. (Placing a bright light inside the drum will facilitate this.) If a perfectly flat inspection surface is not available, then position the bearing edge at your eye level. Looking horizontally across the plane of the bearing edge, slowly rotate the drum one quarter of a turn left and then right. Watch for any high or low spots on the edge.

As part of the bearing edge inspection, use your sense of touch, feeling the bearing edge with your fingertips for any unevenness. It is important to note that a very slight degree of unevenness in the surface of a bearing edge is not uncommon and does not usually affect the performance of a drum to any significant degree.

2. Cracks, alterations, damage, etc. Check the bearing edges (as well as any reinforcement hoops) for delamination and hairline cracks. Also, check for evidence of recutting or patch-up jobs as well as for gouges, nicks, and dark-gray or blackened areas. These dark areas could mean dry rot of the wood. Test any suspicious-looking spot for softness or sponginess by applying light pressure to it. Although dry rot is very uncommon, we have ran into it on occasion.

Section 4: Shells And Finish

1. Out-of-round and oversized shells. A small degree of out-of-roundness in wood-shelled vintage drums is common and acoustically acceptable as long as it does not impair the proper fit of the

drumheads. Some snug-fitting heads, such as Remo, will not easily fit many out-of-round and oversized shells. Other larger "float-style" heads, such as Evans, Aquarian, and Premier, will fit. (Please note: the only Premier head that we are currently aware of that can be used for this purpose is their 14" size. It is also the largest oversized head for a 14" drum.) While some drummers find the use of oversized heads to be a suitable solution, other drummers don't want their head brand to be limited by the size and shape of a drum's shell. If you are one of those drummers, then you will surely want to know if the shell is out of round or oversized.

In most cases, an out-of-round or oversized shell is not visually obvious and can go undetected by all but the most trained eye. However, the fact that Remo brand heads fit snugly and do not easily (or at all) accommodate out of round or oversized shells makes a Remo head an ideal tool with which to perform this simple test: While removing the head from the shell and then placing it back on, observe how much force is needed. If the shell is round and not oversized, the head will go on and off with little effort. If, on the other hand, you have to tug, squeeze, push, or pull, or are unable to get the head back on, then the shell is out of round or oversized and would require an oversized head.

If you are a drummer who does not want to be limited to using only oversized heads, then this drum will not suit your needs. However, if you don't mind having to use oversized heads, then test-fit such a head on the drum to confirm that it will fit. If the oversized head is difficult to get on or does not fit at all, the shell is too out of round to be compensated for by the head and it will need to undergo professional restoration. (We have rarely seen cases where an oversized head did not fit an oversized shell.)

2. Exterior. Check for scratches, scuffs, and gouges by angling the drum so that the finish catches the light and reflects it to your eyes. This will highlight flaws in the finish and make them easier to detect. For metal-shell drums, also check for dings, dents, rust, and pitting. Next, check for stains, fading, and discoloration. Natural-wood-finish drums showing stained or discolored areas should be checked for sponginess or softness of the wood. This is done by applying direct pressure to the area(s) in question. If the shell is soft or spongy, this indicates weak and deteriorated wood, probably caused by water, exposure to excessive moisture, or (in rare occasions) dry rot.

Next look for evidence of previous repairs or alterations having been done (patched-in plastic, wood filler, touched-up lacquer, gluing, extra holes drilled, etc.). Then check the finish for air bubbles, ungluing, chips, and cracks. (The latter three items most often occur at the seams and edges of the finish.)

Cracks in the shell—especially at points bordering the hardware—need to be checked carefully for softness and sponginess (as described above). Damage such as this is usually caused by forceful impact, which, when severe enough, can penetrate and crack all underlying plies of the shell. Check the interior of the shell for any evidence of this. Concerning Ludwig *Vistalite* acrylic shells: Cracks can occur underneath the hardware. You should check for those by looking from the inside of the shell outward.

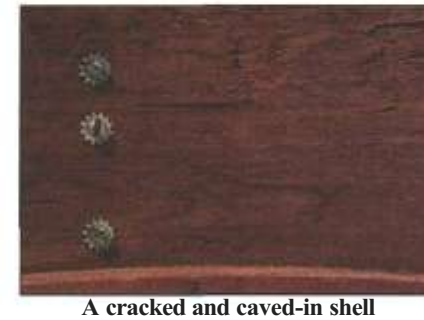
Next, check for caved in or bulged out areas of the shell. This problem is found more often than not at the points where the hardware components are mounted to the shell of the drum. To help spot these areas, hold the drum vertically, so that the head sides are on your left and right. Then position the drum so that the top horizontal crest of the shell's curvature is at eye level. Rotate the drum slowly, keeping your eyes fixed on the crest point. From this angle you will be able to see any deviations in the flatness of the shell's surface. Watch especially for lug casings that angle into and/or away from the shell. This type of shell disfigurement can be due to such things as excessive tightening of tension rods, exposure to moisture/water, or damage due to forceful impact. Test any caved-in or bulged area for softness or sponginess.

The next step is to check the finish for originality. Signs of a plastic-wrap finish not being original are: imprecise sizing or cutting of the plastic; unburnished edges; uncured (tacky) glue residue at the seam or edges; evidence of the nameplate being missing or having been removed and reinstalled; extra holes in the shell that can be seen only from the inside of the shell; the age of the finish looking much newer than the rest of the drum; and unevenness of the surface of the finish (bumps or depressed spots caused by pieces of the exterior ply of the shell breaking off when the original finish was removed).

Signs of a lacquer finish not being original are graininess, inconsistent coloring and/or texture, streaking, and lumping or other signs of sloppiness.

3. Interior. You should inspect the interior of the shell using the

Discoloration of the finish



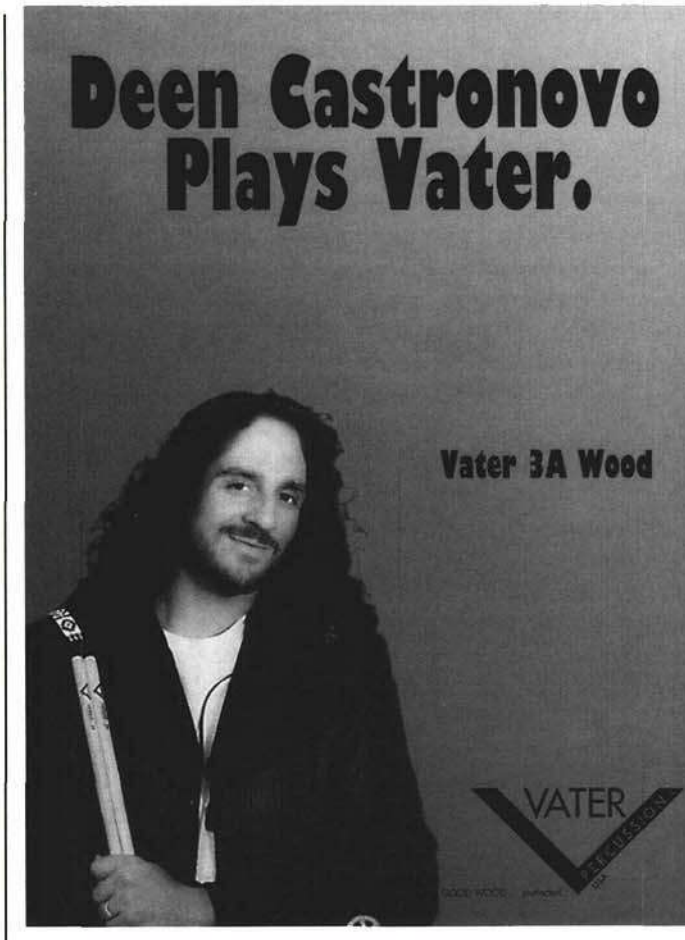
A cracked and caved-in shell

same inspection points as you did for the exterior. Additionally, if you see washers that are larger than normal, remove them to find out if they are covering up widened or extra holes or other shell damage.

You should also be aware that if the internal bolts, washers, etc. are painted over, it's a telltale sign that the interior finish of the drum is not original.

Next time we'll discuss the remaining twelve sections of the Inspection Check List, which address such items as tension rods, lugs, hardware, nameplates, and drumheads. We'll also present the Check List itself so you can see how easy it is to use in order to quickly and accurately evaluate a vintage drum.

Ned Ingberman is the founder and president of the Vintage Drum Center in Libertyville, Iowa. The information contained in this article was compiled originally for publication in the Vintage Drum Center Catalog/Newsletter, and is used by permission. All rights reserved.



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Chris O'Hara

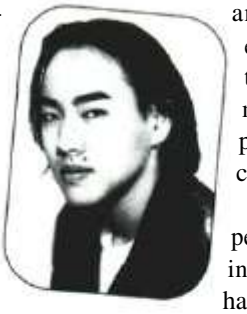
At only twenty-two, New Jersey's Chris O'Hara already has a wealth of performing and recording experience with groups in virtually every style of rock, pop, and jazz. That work has taken the form of club, college, and festival appearances in New York, New Jersey, Pennsylvania, and the Boston and Washington D.C. areas.

Citing such mixed influences as Buddy Rich, John Bonham, Neil Peart, and Dave Weckl, Chris currently plays and records with three totally different bands. His demo tape with one of those bands (Our Savage Garden) reveals him to be a solid, tasteful, and musically creative drummer. He displays those talents on a Yamaha *Power Stage* kit mounted on a Pearl rack and fitted with DW pedals and Zildjian cymbals.

"Ever since I was a child," says Chris, "I've dreamed of 'making it big'—selling millions of records and touring the world. As I've gotten older, I've learned to put those dreams into perspective. I recorded my first CD at nineteen; at twenty-two I'm in the process of recording my second CD, with a new band. These are goals I had set for myself—and I've achieved them. From this point I'd love to experience touring, and I'd love to become a successful studio player. I love 'atmospheric' music—new age, soundtracks, etc. It would be a tremendous honor to work with David Foster, John Barry, Hans Zimmer, Rene Dupere, or Michael Kamen—and to take my overall musicianship to yet another level."

Taku Hirano

Taku Hirano embodies the international nature of percussion playing. Born in Osaka, Japan but raised in Fresno, California, he began studying drums and percussion at the age of nine. Within a year he was performing with various city/county orchestras. He moved to Hong Kong in 1985 to continue his studies—while playing percussion in the "legit" music scene and gigging in local clubs on drumset. Four years later he returned to Fresno, where he studied at the Roosevelt School of the Arts and performed with the Fresno Youth Philharmonic and the California All-State Band and Orchestra. At the same time, he studied Afro-Cuban and Brazilian percussion with L.A. session percussionist Jerry Steinholz and drummer/percussionist Joe Lizama.



In 1991 Taku entered the Berklee College of Music in Boston, where he has been studying for the past four years. At the same time, he has been expanding his performance horizons, working with such artists as Oleta Adams, Jonathan Butler, and Sarah Dash and doing extensive studio work around the East Coast. Another of his many projects involves playing percussion with a touring act called 12 Strung Gypsy.

Taku's creative skill on hand percussion (as evidenced by his innovative and ethereal demo) has earned him the acknowledgment of his peers in the recording industry (along with endorsement agreements with Toca percussion, Gibraltar hardware, and Regal Tip drumsticks). From this point, his goal is to continue to exercise and improve his skills as a performer, studio musician, and teacher.

Marcus Demuth

Twenty-five-year-old Marcus Demuth of Frankfurt, Germany is an eighteen-year veteran drummer. His diverse activities include a steady club-style cover band, two folk-rock bands, occasional studio work, and teaching. Somewhere in all that he finds time to travel to New York City two or three times a year to take drum lessons and visit the clubs.

Marcus's influences include Jeff Porcaro, all the drummers who played with Joe Jackson, and hip-hop acts like Public Enemy. About hip-hop rhythms he says, "I try to bring those rhythms into my 'traditional' bands—in the hope that the results will be exciting for me, the band members, and the audience. A lot of traditional drum grooves aren't 'hot' enough to be entertaining over a five-set gig."

Marcus's playing on his demo tape ably demonstrates his ability to both groove *and* entertain. That ability recently led Marcus to the realization of a dream: a touring gig with one of Germany's top rap acts. He'll be playing his acoustic kit (a Pearl *BLX* set with either a Ludwig or Pearl snare drum and Zildjian cymbals) along with controlling sequencers and electronics—plenty to keep him busy.

"My goals are essentially musical," says Marcus. "Sure, I want to make a living, but mainly I want to be a creative drummer who plays tastefully and spontaneously—always supporting the music and getting people to dance."

The purpose of this department is to give coverage to drummers whose activities and talent are worthy of recognition, but who are not yet figures on the national music scene. If you'd like to appear in *On The Move,* send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Please note that **no** material can be returned, so please **do not** send original tapes or photos.

Tom Dowd: Recording The Greats

by Scott K. Fish

New York City, 1947. Tom Dowd reads a *New York Times* ad: "Engineer familiar with recording equipment and knowledgeable in music, wanted for position." Dowd has spent the previous four and a half years in college, "head down into laboratory statistics, isotopes, and radiology." He thinks, "I know equipment like the back of my hand. And music? What instrument do you want me to play it on? I'm going to get away from this for a couple of months and see what the hell goes on."

Dowd landed that summer job as demo studio recording engineer. Since then, as a recording engineer and producer, he's been responsible for many classic R&B, jazz, and rock recordings with the world's greatest drummers, among them Max Roach, Elvin Jones, Al Jackson, Roger Hawkins, Panama Francis, Ginger Baker, and Dino Danelli.

Dowd engineered some hits at the demo studio for A&R man Herb Abramson, who, in 1948, helped found Atlantic Records, which became one of the giants of the recording industry. According to *The A-Z Of Soul Music,* "Tom Dowd was able to engineer a clarity of sound that made most contemporary recordings sound as if there was glue in the equipment." When he started working at the demo studio, Dowd had no way of knowing how busy he would soon be.

"Even in the mid-'50s, we wanted a cracking, thick-sounding snare, but we didn't want it hollow," says Dowd. "The drummers put their wallets on the snare drum. Or we would tape a little bean bag ashtray on the snare to dull it from the one side and have it sharp from the other side. Lots of times, the drummers would change from sticks to brushes and you'd be going out of your mind. We weren't that sophisticated! You'd ask them either not to do it, or to play the brushes loud and the sticks soft.

"The way they record bass drums today is disgusting. It's depressing," claims Dowd. He spoke of working in "the big room" in a Manhattan studio with noted big-band drummers Terry Snyder and Don Lamond. Lamond, for example, is the drummer on Bobby Darin's hit recordings of "Mack The Knife" and "Beyond The Sea." The latter song, in this writer's view, is one of the all-time great drum tracks—not just for what Lamond plays, but for the *sound* of his drumset.

Says Dowd, "I could take *a* microphone and record the snare, bass, and sock cymbal. I'd put it within three or four inches of the sock cymbal—looking toward the snare drum—so the sock was between it and the snare. Snyder or Lamond would play, and I'd say I needed a little more sock or a little more snare, and they would adjust dynamically. One microphone would cover three sounds.

> "John Bonham would sit at his drumset and say, 'Put the microphone *there.*' If anybody moved that mic', he'd cut their head off."

Then you'd put another microphone close to the bass drum," continues Dowd. "Not up *against* the bass drum—that's like blowing wind into a microphone. You'd back it off about a foot, angled toward the bass drum, so the wind went by the microphone. These guys were playing with double heads and it *sounded* like a bass drum, not like somebody beating on a pine box with a rubber mallet.

"At Atlantic," Dowd continues, "with drummers like Panama or Gary Chester, I'd put a mic' near the front of the bass drum, and we'd listen. If they didn't like it, they might position it on the beater side. We'd listen again and they'd say, 'I'm going to move it just a little further or closer,' or 'I'm going to hit a little harder. Don't worry about a thing.'

"So you had a mic' down low, one about hand-high, and maybe one like three feet in the air, to catch whatever was going on overhead. That's how you got the hollow sound. And that would all go to one track—mono.

"We very seldom used cymbals or toms-toms on the R&B stuff," Dowd recalls. "For the most part drummers used bass drum, snare, and sock—and once in a while a crash at the end of a song or for some joke. Seldom did they ever swing on a cymbal.

"When I went to Memphis and Muscle Shoals in the early '60s, Al Jackson had *a* snare drum, *a* sock cymbal, two tom-toms mounted on the bass drum, and one cymbal. Every record he made, that's all he ever used. Until I got there they had one

microphone four or five feet over his head, and it just stayed there. They'd make a cut. He'd listen and adjust his playing so that it sounded better. He didn't ask you to move the microphone.

"Roger Hawkins was the same way," Dowd continues. "He would sit down at the kit, put a drumstick on the snare, then another on top of that, then his first drumstick on top of the second, and say, 'That's where the microphone should be.' You'd give him earphones and let him play for about five minutes. He'd tune his drums, change his damping, and say, 'I'm ready to record.' He tuned himself dynamically to that microphone and you didn't need another mic'.

"Who else was like that? Nobody believes me: John Bonham. John would sit at his drumset in the recording studio, measure with the sticks, and say, 'Put the microphone *there.* Let me hear myself.' He'd play for about a half an hour—do this, do that—then he was ready to record. It took him about an hour to get there. If anybody moved that microphone he'd cut their head off. Bonham balanced his legs, hands, and intensity so that everything reached that microphone.

"Other drummers need seventeen microphones, gates, Dolby.... I'm talking about three great drummers. Their whole thing was *one* microphone and 'Let me hear myself and I'll play to it.'"

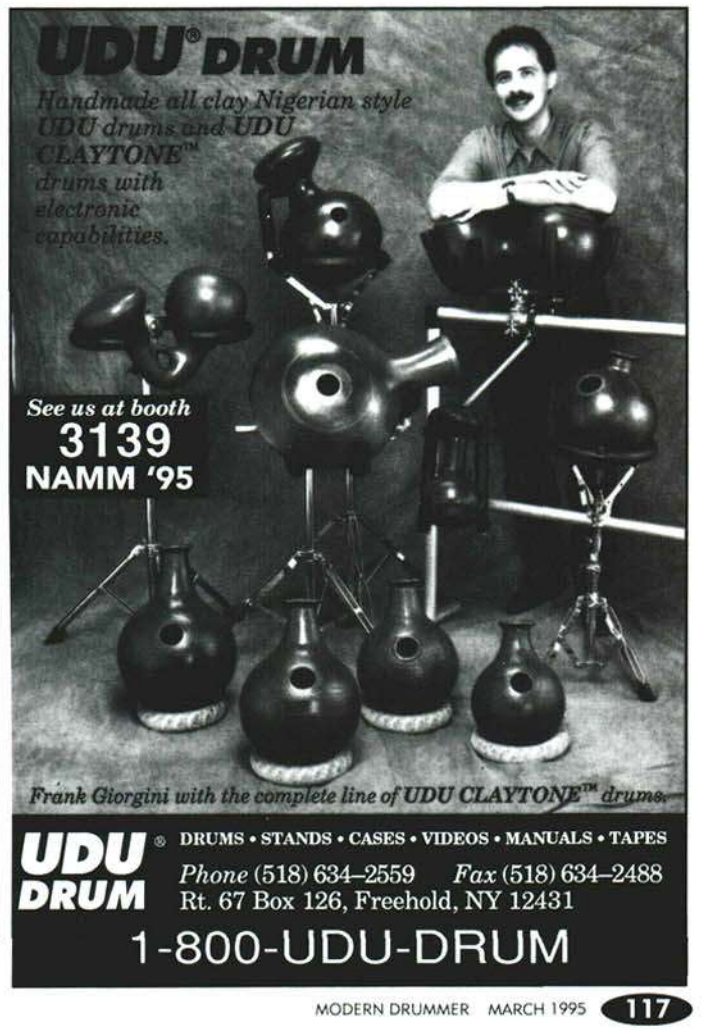
Tom Dowd sees positives and negatives in modern recording equipment and techniques. He made his point telling of "engineers and musicians" who, upon listening to old big-band records, say, "Man, I wish they miked drums then the way we do today so you could hear what he did on that bass drum or that tom-tom." "Some guy says, 'We're going to remake [that big-band record] so it sounds good,'" Dowd explains. "So they go into some studio no bigger than a phone booth with three million dollars worth of equipment: compressors, gates, limiters. Now, instead of [the listener] being in the fifth row orchestra, he's looking at the drums through a microscope. When the drummer plays a sound, you only hear *that* sound, not the breath of all the other instruments responding to what he's playing—which is an important part of the sound. I call it the 'California drum sound,' where they specialize in recording in padded rooms.

"When [Cream's] *Disraeli Gears* came out in 1968, somebody said, 'That's the sound that's going to revolutionize the recording of drums.' I had so much noise going on in that studio between Eric Clapton and Jack Bruce, with double Marshalls playing at full bore. Whatever they did was going to spread into Ginger's mic's anyway. Ginger, with his double bass drums, gave me heartburn. He played hardly any sock, but when he did play it, it was vital. I said, 'If I had *thirty-five* microphones, I couldn't do Ginger Baker.' I think I put up five microphones—two bass drums, one between the sock and snare, and two overhead in stereo. I said, 'Let them play. Whatever the hell happens, happens.'"

Even if Dowd seems down on modern recording procedures, he does concede that they have "nurtured some exquisite things." He cites the Marsalis and Brecker brothers as examples of musicians who excel, even in circumstances where they might be overdubbing over existing tracks. "It proves that you can be that good and still have feeling—which is another art form. These guys are brilliant!

"I used to say that about a handful of musicians," Dowd recalls. "I can think of three or four drummers I've worked with like that. Max Roach...Elvin Jones and Philly Joe Jones...Butch Trucks of the Allman Brothers—that man is a syncopated nerve end playing five melodies at once. His feet are not connected to the same brain or the same body. And his hands...he's just incredible. Butch is absolutely a brilliant player."

Tom Dowd's ideal recording environment may be the current Allman Brothers album. Dowd put the band in a large room and recorded them live in the studio. It is a fitting tribute to a remarkable man who continues recording brilliant music exquisitely. "I have, all my life, been close to incredible people," Tom Dowd says with genuine modesty. "I've just been in the right place at the right time."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Putting The Music First

by Robert Coxon

How many drummers have locked themselves away for weeks on end practicing their rolls, ratamacues, paradiddles, and double-bass shuffles, only to be told on the gig, "Just 2 and 4 on the snare, please," "Lay back," "Don't hit the cymbals too much," or "No fills, please." Probably *most* of us at one time or another. Frustrating, isn't it? Well, it can be. It all depends on your approach to the music.

Drummers can approach a piece of music in two basic ways: *drumistically* and *musically.* The drumistic approach goes something like this: How many fills can I get into this song? How can the rhythm be changed to accommodate a more complex bass-drum pattern? Can the tempo be increased slightly so I can work in some fast sextuplets around the toms? Can "1" be disguised by displacing the entire rhythm by an 8th note? The music is simply a vehicle for the drummer to play technical exercises. The drumming comes first, the music a distant second.

The musical approach comes from a different perspective: What rhythm will feel best for this song? What tempo does it sit comfortably at? Can the vocalist sing the lyrics at that tempo? How can the bridge be made more intense than the verse? What cymbal would sound best under the instrumental break? Does this song really need *any* drums at all? With this approach, the music always comes first.

"Simply put, a good drummer is a good musician who plays the drums."

We drummers are often guilty of thinking and talking too much about drumming. We read the vast array of educational columns in *Modern Drummer.* We watch countless videos of new ways to break up the rudiments around the kit. We hang with fellow drummers at music shops discussing the pros and cons of different brands of cymbals. Unfortunately, all this has *little* to do with music.

Perhaps our time would be better spent discussing *music* with other musicians. Singers, keyboard players, and other instrumentalists all have a different perspective on what the music requires. To learn what might be best to play behind a jazz trumpeter, perhaps it might be best to *talk* to a jazz trumpeter.

I remember seeing Michael Carvin playing for Dizzy Gillespie in London during the late '70s. Dizzy insisted that his drummer ride on a Chinese cymbal behind his solos, and that's what Michael was doing. And the sound was fantastic—a thick cushion of sound that supported Dizzy's solo but never intruded into the same sonic range.

One of my favorite columns in *MD* is *A Different View,* where singers, bandleaders, and all manner of musicians discuss what they look for in a drummer. Often, the opinions expressed in that column are contrary to those expressed by the name drummers in feature articles. Many drummers are unaware of the roles of the other musicians they're performing with. One way to become more aware is to learn another instrument. Good choices for a second instrument would be a keyboard, a mallet keyboard instrument, or a guitar, as these instruments cover all three basic elements of music—melody, harmony, and rhythm.

First-Hand Lessons

To illustrate how playing another instrument can alter your perception of the drummer's role, let me relate a few incidents from my own experience. Back in the early '70s, I was drumming in a cover band that would rehearse once a week, learning two or three new songs at each rehearsal. One time the singer failed to show up and I was elected to sing one of the songs. I must have done a reasonably good job, since I was allocated all back-up and harmony vocals from that point on. More importantly, the experience had the effect of *simplifying* my playing. I became more aware of phrases and the space at the end of a phrase where a guitar lick or a drum fill could safely be placed. My playing up to this point had been a Keith Moon/Billy Cobham-inspired frenzy, despite the fact that the band's repertoire consisted mainly of laid-back country rock!

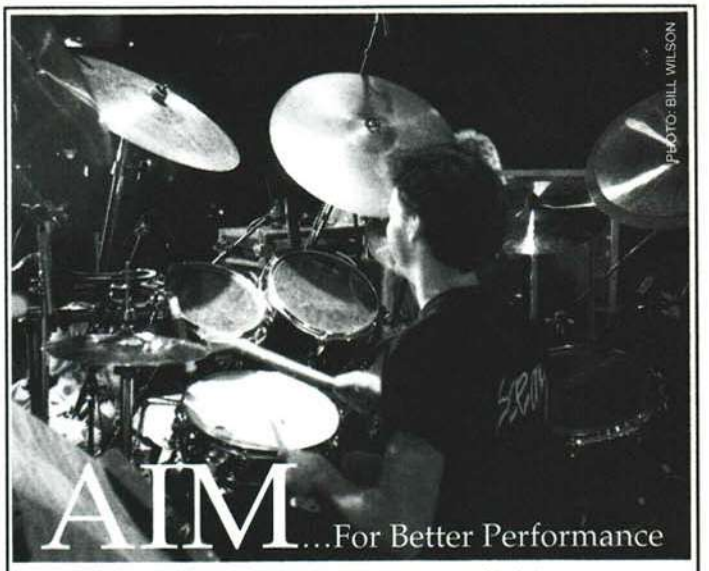
Later, I became more ambitious and began bringing in songs that I could sing lead on. But my influence on the music was still limited, since I had to rely on other bandmembers to work out the chords and lead lines for me. So I took guitar lessons! This not only helped my singing, but it taught me how to work out chords and melody lines and how to write out simple charts.

My songs and charts became even more ambitious when I changed to another band with three horns. I now developed a basic understanding of arranging. I became aware of what kind of horn line best suited a song...what the relationship was between the trumpet notes and those of the trombone and tenor

sax.. .whether the notes I'd written were in the proper range of the instruments. I was no longer hearing music purely from a *drummer's* perspective.

The most useful lesson came a while later. One time, with guitar in hand, I stepped out in front of the band to sing a few feature numbers. The band's lead vocalist—a frustrated drummer—sat in behind my kit. Within a few moments, my vocals and guitar playing were battered to a pulp by a barrage of rolling Mahavishnu-style tom fills. The most embarrassing revelation, however, was that I had been playing drums *exactly the same way.* He was simply *copying* what he had heard me play. I sat down behind my kit again, dazed and confused—but a changed musician! From that point on, I *listened* to the singer, the guitarist, the bassist—the entire band. I learned to respect what my fellow musicians do, and I learned to play the music, as well as the drums.

How do you define a good drummer? Simply put, a good drummer is a good musician who plays the drums. A good musician listens to all aspects of the music being performed, and intuitively works out his space within that music. A good musician tries to complement—not compete with—the other musicians in the group. A basic understanding of those other instruments and their roles in the band can be a big advantage. So grab that microphone. Grab that guitar. Strap that synth around your neck. You just might learn something—and have some fun too!



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William "Chick" Webb

Possibly one of the most gifted players in jazz drumming history, Chick Webb had a significant effect on Gene Krupa, Buddy Rich, Dave Tough, Jo Jones, Sid Catlett, and many others who were all in some way influenced by his remarkable performances.

Webb was born in Baltimore in 1907, and after arriving in New York in 1924, he formed his own band and worked at places like The Cotton Club, Roseland, and The Strand Roof. However, he didn't truly gain national prominence until his band began to perform regularly at Harlem's Savoy Ballroom. Soon, word of his astounding ability circulated among drummers across the country, and Chick Webb was on his way to becoming one of the most dynamic figures in jazz.

A powerful and explosive player with magnificent control of bass drum and cymbals, Webb was both a superb soloist and an ensemble player. His unique style was more *legato* and flowing than other drummers of the day, and was a perfect blending of the military and jazz styles. Webb was also one of the first drummers to really *integrate* the drums into the overall performance.

"If he were alive now, I think most drummers would be trying to figure out why they decided to play drums. That's how good he was. I idolized him."

—Buddy Rich

A tiny, hunchback man who endured much suffering throughout his career, Webb nonetheless had total control of his music. Though famous for his exciting solos and breaks, he was also a master of shading, dynamic contrast, and pitch variation. Webb's interplay between toms, snare, and cymbals was brilliant, and his solos were conceived with intelligence and executed with bewildering speed and power. His bass drum work (four to the bar even at ferocious tempos) was distinguishable from that of hundreds of other drummers.

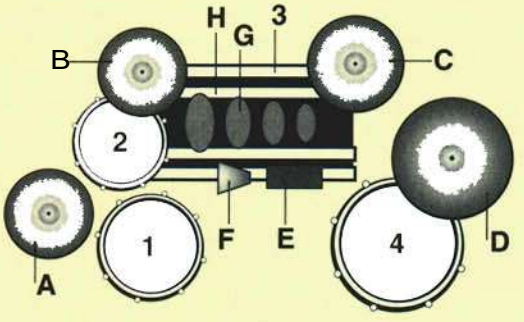
Drummer Allen Paley recalls the electricity generated by a Chick Webb performance: "What he did was *totally* unbelievable. He couldn't have been more than four feet tall. But it was no problem for him. He had strong wrists, long arms, and huge hands. Sitting up high, he'd lean over the set and hit various drums and cymbals almost without moving. He was the best natural player I ever came across. Fast, clean, and flawless, he played like a machine gun, but with enormous feeling. It was almost barbaric the way he drove that band. When he played a break, it was here and gone! You couldn't get hold of it. Yet everything fit. His comments worked as drum patterns, *and* as music. I never heard him play a bad break or solo."

Four years after discovering vocalist

Ella Fitzgerald in 1935, Chick Webb died of tuberculosis at the age of thirty-two. The band would continue for another three years before dissolving, but the impact of Chick Webb's drumming has lived on among jazz drummers the world over.

Chick Webb's Kit Circa 1938

Small in size, but huge in sound, Webb held court behind a dazzling custom-finished four-piece set of Gretsch-Gladstones. Each "white oriental pearl"-covered drum was inlaid with green sparkle baby chicks strolling around the circumference. Because of his small size, Chick had a special foot pedal extended so he could reach the bass drum with ease. Instead of metal rims, the Gladstone tom-toms had wood hoops inlaid with gold sparkle. Webb's cowbell, woodblock, temple blocks, Zildjian cymbals, and tom-tom were all attached to a rolling console that served double duty as an anchor for his 28" bass drum. He liked to use all these resources to create his surprising drum breaks, squeezing the most he could from his instruments. Listen to "Go Harlem" or "Squeeze Me" for examples of his crafty use of the entire kit.

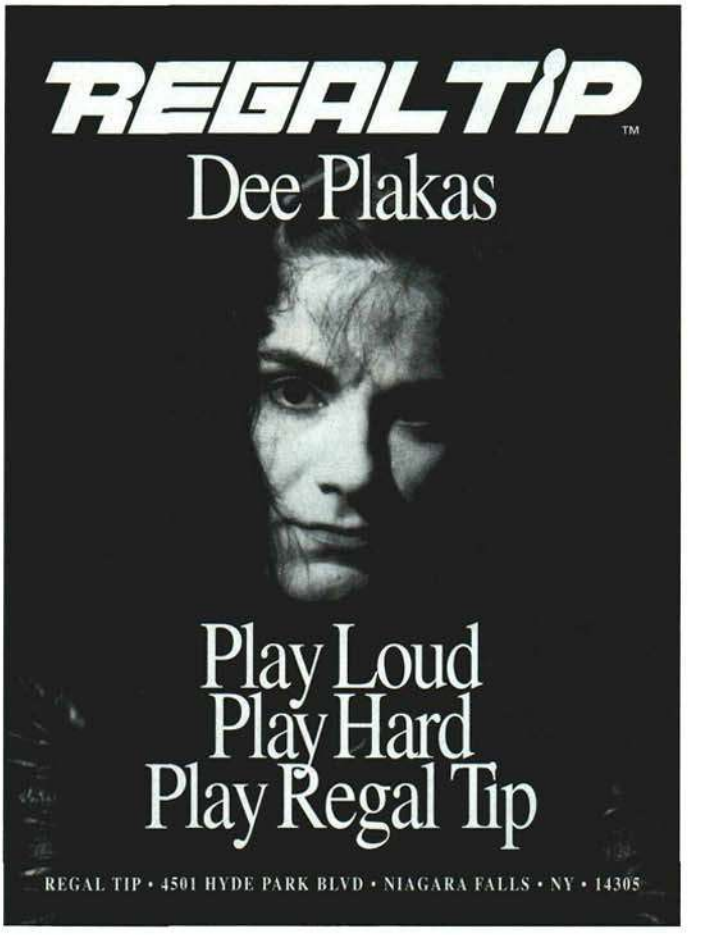


Gretsch-Gladstone drums, in white oriental pearl
1. 6 1/2 x 14 snare drum
2. 9 x 13 tom-tom
3. 28" bass drum
4. 16 x 16 floor tom

Zildjian cymbals
A. 12" hi-hats
B. 12" crash
C. 13" crash
D. 15" Chinese splash
E. woodblock
F. cowbell
G. four tuned temple blocks
H. Gretsch wheeled console

Note: All drums and cymbals (except hi-hats) were attached to the Gretsch wheeled console. The cymbals were suspended from bent arms.

Text excerpted from The Great Jazz Drummers *by Ron Spagnardi, published by Modern Drummer Publications. Kit information reprinted with permission from Hal Leonard Corporation. © 1994 Jon Cohan. Excerpted from* Star Sets, Drum Kits Of The Great Drummers *by Jon Cohan (ISBN #0-7935-3489-5, Hal Leonard Corporation).*



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Michael Shrieve On...

by Ken Micallef

Photo by Paul Massey

Where most drummers make albums featuring hefty chops or weird arrangements, on Fas-cination *Michael Shrieve has opted for a natural, moody return to his R&B roots. He achieves this by immersing himself in a classic organ trio setting with the king of guitar sound-scatterers, Bill Frisell, and downtown organist Wayne Horvitz. The music moves slowly through the listening experience, with plenty of 6/8 and 12/8 grooves (and a little free improv), producing in the listener the feeling of sipping red wine in some Chicago R&B bar. "We left it very open, with just a few rehearsals," says Shrieve.*

Upcoming from Shrieve is another return to his roots—this time with Abraxas, the re-formed version of Santana (without the group's original guitarist). One listen to early tapes of the band confirms its heavy percussion sound, with Shrieve's light, pulsing backbeat in its trademark role. "It's perfect for me to do the solo records and then play with the old mates," Shrieve comments. "It was just so natural."

...Robbie Ameen

Dave Valentin: "Tasty Mango" (from *Tropic Heat)*
Ameen, dr; Valentin, fl; Lincoln Goines, bs; Milton Cardona, perc

KM: That's Robbie Ameen.

MS: Really? He's one of the cats for this stuff. I liked it very much. I used to listen to him a lot with Ruben Blades—very hot and intense. And I have his instructional tape with Lincoln Goines. To me he's the king of the Latin drumset. I love his drumming. I've seen him live a couple of times and I've become a big fan of his.

Coming from my Santana experience I've heard a lot of Latin music. But to tell you the truth, when we started doing that there was no drumset in Latin music. We'd come to New York and go to the Corso and see Tito Puente, and after that they started adding drumset. Because of my work in Santana people assume I'm an expert on Latin drumming. I learned some of the rhythms, but I definitely made it up as I went along out of a hybrid of the Latin rhythms and my own background—which was R&B and jazz.

...Vinnie Colaiuta

"I'm Tweeked/Attack Of The 20Lb Pizza" (from *Vinnie Colaiuta*)
Colaiuta, dr, sampler, sequencer; Mike Landau, gtr; Neil Stubenhaus, bs

MS: I like that a lot, although I don't know who the drummer is. I love this kind of writing. The groove is great, the drum sound was fantastic, and the melody was dark and different from what you'd expect on top of that groove. The guitar player was great.

KM: It's from Vinnie Colaiuta's solo album.

MS: Is that right? Good for him! Every drummer wants to make his or her own music. Instead they're always playing everyone else's. I'm glad to see this go in the direction it did. I've seen drummers either make records where they sing—because they want to be stars—or they make a safe record so it will sell so they can make more records. I'd rather hear drummers make the music they want to make and really play their asses off, like Vinnie obviously has here. Vinnie's got that clarity in his playing; he can handle it all, from Sting to Chick Corea—and his jazz stuff is burning. You just have to say, "Yes, go."

...Ginger Baker

"Basil" (from *Middle Passage)*
Baker, dr; Magette Fall, talking drums, metals; Mar Gueye, hand drum

MS: That was good—was it Ginger Baker?

KM: What gave it away?

MS: Not many guys play that style: drum solos that aren't about fast technique. I love how he keeps the hi-hat going constantly, and the way he goes back and forth between the toms and the snare. It's unique, with the semi-African toms and the old-fashioned swing feel. Guys used to play in big bands like that, but not anymore. So it's either one of those guys or it's Ginger Baker.

I'm glad Ginger's around. When the song first started it sounded like a big drum orchestra—and I heard some talking drums overdubbed. I love the way his drums sound, too. Ginger sounded great with Masters Of Reality; it was a good place for his playing.

Everyone has a place where they sound the best, whether it's Elvin with Coltrane, Tony Williams with Miles, or me with Santana. Ginger really fit with Masters Of Reality. He added so much to the group.

... Airto Moreira

"Chicken In Mind" (from *Airto Moreira & The Gods Of Jazz)*
Chick Corea, pno; Mark Egan, bs; Moreira, dr, perc, chicken, wilderness & weirdness

MS: Airto? I wasn't sure at first; it could have been DeJohnette or Trilok Gurtu. But then came all the sounds and the voices. Who in the world does this? Airto. There's a great festival in Seattle called Bumbershoot. I host the drum segment. Last year I brought in Terry Bozzio and a bunch of African and Haitian drummers. This year we're bringing Airto.

People don't realize how great a drummer Airto is on records like *Moon Germs* with Joe Farrell and the *Light As A Feather* records. Absolutely beautiful. People forget how powerful he is as a player of sounds. He's so potent. I've always liked the guys who were light and fast, jabbing like a boxer. You can't copy guys like Airto and DeJohnette. There's such a flow; it's not static.

...Bob Moses

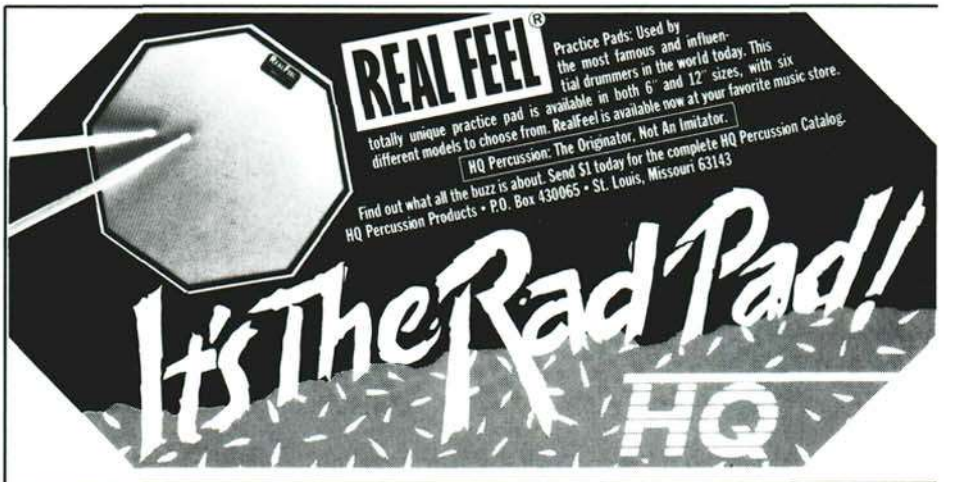
"Back East Blues" (from *Time Stood Still)*
Miles Evans, trp; Bob Scheps, tn sx; Brian Carrot, vbs; Wesley Wirth, bs; Matthew Garrison, bs; Billy Martin and Ben Wittman, perc; Simone Haggiag, congas; Moses, dr; Duke Levine, gtr; the Boston Illharmonic

MS: I really liked that section with the horns; it sounded Cuban or African. It sounded older and the harmony was interesting. Who's the band?

KM: Bob Moses.

MS: Everyone has told me how great that record is. Bob Moses is a true American individual. It's difficult to be a Bob Moses, but thank God for him. He's really bringing a lot of elements together and making some powerful music. I had the pleasure of working with him on *The Story Of Moses.* It was another big production; he was trying to accomplish so much. He had written lyrics and dialog, and he had Bill Frisell and Lyle Mays and Pat Metheny play. I helped him with drum machines and programming. He goes all the way, full throttle.

It's not easy to be that individualistic; you're not going to make much money. Not a lot of people have the stuff inside to persevere that way. Five stars for Bob Moses for just being who he is. His music is very real and authentic.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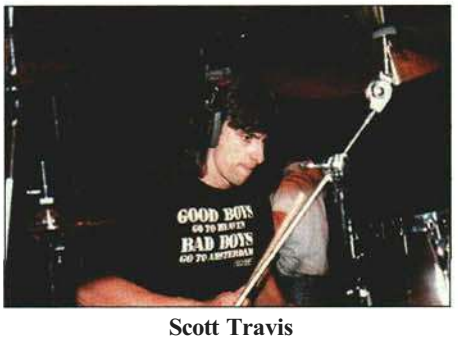
Florida Drum Expo

The sixth annual Florida Drum Expo, presented by Thoroughbred Music, was held in Clearwater and Tampa, Florida on Saturday and Sunday, October 15 and 16. Saturday saw an in-store "Vintage And New Drum Festival" at Thoroughbred's Kapok Pavilion location in Clearwater. The show included displays and seminars by manufacturers and dealers of both new and vintage drum equipment. Featured speakers included Pro-Mark president Herb Brochstein, National Drum Association founder Jerry Ricci and MD's Rick Van Horn. Also featured was the finals of Thoroughbred's "Best Unsigned Drummer" contest, which drew entrants from across the country. Judges for the contest included Dave Weckl, Rod Morgenstein, Marvin "Smitty" Smith, Jerry Ricci, Rick Van Horn, and Zildjian's John DeChristopher.

Sunday saw a day-long combination product exhibit/drum-star performance at the University of South Florida in Tampa. Those in attendance were able to view manufacturer's displays in the lobby in between performances by Dom Famularo (who also acted as emcee for the event), Scott Travis, Rod Morgenstein, David Garibaldi and Talking Drums, Marvin "Smitty" Smith, and Dave Weckl. Highlights of the day included a duet between Dom and Mike Mignogna (founder of the Disabled Drummers Alliance and himself a disabled drummer), a performance by Dean Macomber (who had come all the way from Tokyo to enter—and ultimately win—the "Best Unsigned Drummer" finals), and a lifetime achievement award presented to famed drum author Ted Reed.

Rod Morgenstein

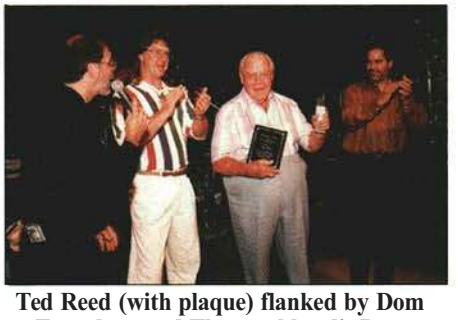
Marvin "Smitty" Smith



Scott Travis

Dave Weckl

"Best Unsigned Drummer" contest judges and winners: (from left) Dom Famularo, Marvin "Smitty" Smith, Rick Van Horn, second-place winner Ian Frydrych of Mishawaka, Indiana, winner Dean Macomber, third-place winner Joe Nevolo of Neptune City, New Jersey, Dave Weckl, John DeChristopher, and Rod Morgenstein



Ted Reed (with plaque) flanked by Dom Famularo and Thoroughbred's Dan Quisenberry (left) and A.J. Altieri (right).

David Garibaldi

Photos by Sean Vennette

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Long Island Drum Center Drum Fair

The Long Island Drum Center, in North Bellmore, New York, held its first Drum Fair October 29 and 30. The event was staged to promote consumer interest in drumming, and combined product displays and special sales with performances and personal appearances by noted drumming artists including Anton Fig, Dom Famularo, Joel Rosenblatt, Rod Morgenstein, Tommy Igoe, and John O'Reilly.

"Sales are not the thing anymore," states Dennis Ricci of LIDC. "You have to entertain people and keep them happy. We had bands playing all day—jazz, metal, bagpipers—you name it. We had a marching band from a local high school come down the street, and their drum line put on a special show. We held raffles all day, and there were food concessions and giveaways. We also had tremendous industry support from Premier, Pearl, Tama, Roland, KAT, Sabian, Zildjian, and LP. The event attracted over five hundred people per day, and created a terrifically positive feeling in both my employees and in customers who've come into the store since. Everybody keeps talking about it, and we're already trying to figure out how to top it next year."

MD/Pearl Giveaway Winner

Dan Crosby of Houston, Texas is the winner of the Pearl *MBX* drumkit giveaway presented in the November '94 issue of *MD.* Dan's card—correctly identifying the wood used to make the kit as birch—was drawn from among the thousands of entries that flooded MD's offices. Congratulations to Dan from Pearl and *Modern Drummer.*

Indy Quickies

The National Music Expo, held in San Jose, California on November 5 and 6, 1994 featured **Robin DiMaggio** in clinic for Peavey drums. The drum education track at the Expo also included appearances by Steve **Houghton** and MD's **Rick Van Horn.**

The **Carolina Stick Company** has moved to consolidate its offices in Nashville, Tennessee. The new address is 5002 Idaho Avenue, Nashville, TN 37209, tel: (615) 386-0144, fax: (615) 386-0244.

On September 21, 1994, **Berklee College of Music** hosted a 75th birthday party for **Jim Chapin,** in honor of his contributions to modern drumming. Jim was featured as a clinician during the day and was honored in the evening by a student/faculty concert at the Berklee Performance Center. Jim was also presented with commemorative plaques by Dean Anderson (Berklee percussion department chairman) and Andy Zildjian (Sabian Cymbals).

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3. Please provide your own "Top Ten" list of what influenced your current selection of drum kit, hardware, snare drum.
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_____ Seeing Artist Using Product on Stage
_____ Brand Reputation
_____ Product Advertisements
_____ Other

4. Do you pay attention to artist endorsement advertisements?:

_____ Yes _____ No

5. Do you pay attention to product advertisements?:

_____ Yes _____ No

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_____ Yes _____ No

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7. In your opinion, are artist endorsements valid?:

Yes, why? _____
No, why not? _____

8. If artist endorsements influence your decisions, to what extent are they a factor in your purchase?:

1 2 3 4 5 6 7 8 9 10
Important — Not Important

9. If you could purchase the ultimate drum kit, what kit would that be?:

Brand: _____
Model: _____
Why?: _____

10. Please rank the following purchase factors in order of importance to you:
Example: 1- Most Important, 2- Second Important, etc...

Quality / Value: _____
Performance / Sound: _____
Price: _____
Image: _____

11. What do you think are the top 3 factors that influence the purchase of a particular drum kit?:

1. _____
2. _____
3. _____

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MODERN DRUMMER'S 17th ANNUAL READERS POLL

The purpose of *MD*'s annual poll is to recognize drummers and percussionists in all fields of music whose musical efforts—recordings, live performances, or educational activities—have been especially notable during the past year. It is in no way meant to suggest that one musician is "better" than another. Rather, it is to call attention to those performers who, through their outstanding musicianship, have been inspirational to us all.

INSTRUCTIONS

1. You must use the official *MD* ballot—no photocopies.
2. Please print or type your selection in the corresponding box. See the category descriptions below for clarification.
3. Make only one selection in each category. (It is not necessary to vote in every category. Leave blank any category for which you do not have a firm opinion.)
4. Affix appropriate postage and mail the entire ballot to *Modern Drummer*'s offices at the address shown on the reverse of the ballot card.
5. Ballots must be postmarked no later than **March 1, 1995.** Results will be announced in the July '95 issue of *MD*.
6. **Return Address/Subscription Drawing:** Fill in the return address lines on the address side of the ballot to be eligible for *MD*'s free-subscription drawing. Three ballots will be drawn at random; the winners will receive one-year subscriptions to *Modern Drummer*.

CATEGORY DESCRIPTIONS

Hall Of Fame

Vote for the artist, living or dead, who you feel has made a historic contribution to the art of drumming. Current members of the Hall of Fame are not eligible for this category. Those members are: **Gene Krupa, Buddy Rich, John Bonham, Keith Moon, Neil Peart, Steve Gadd, Louie Bellson, Tony Williams, Billy Cobham, Joe Morello, Carl Palmer, Bill Bruford, Art Blakey, Max Roach, Jeff Porcaro, and Larrie Londin.**

All-Around

This category is not intended to indicate the "overall best" drummer. Rather, it is to recognize drummers noted for performing in a variety of musical styles and applications, instead of one specific band.

Studio

This category is for drummers known as multi-session players who record with many artists, or who are involved in projects such as jingles, TV, and film scores. (Do not include recording artists who spend time in the studio, but only as a member of one group.)

Mainstream Jazz

This category is restricted to drummers in small-group, acoustic jazz.

Electric Jazz

This category is reserved for drummers who perform in contemporary jazz, fusion, or jazz-rock.

Up & Coming

This category is reserved for the most promising artist brought to the public's attention within the past 12 months.

Percussionist

This category is for artists noted for their performance on ethnic, hand, and specialty percussion instruments (as opposed to drumset).

Recorded Performance

Vote for your favorite recording by a drummer as a leader or as a member of a group. Limit your selection to recordings released within the past 12 months. Please include the artist's name, the complete title of the song, and the album from which it came.

MD's HONOR ROLL

Artists who have been selected by the *MD* readership as winners in any one category of the Readers Poll for a total of five years are placed on *MD*'s Honor Roll. This is our way of recognizing the unique talent and lasting popularity of those special artists. Artists placed on the Honor Roll in any given category are subsequently ineligible in that category, although they remain eligible in other categories. (The exception to this is the "Recorded Performance" category, which will remain open to all artists.) Artists who have achieved Honor Roll status (and are now ineligible in the category shown) are listed below.

Alex Acuña: Latin/Brazilian percussion
Airto: Latin American and Latin/Brazilian percussion
Gary Burton: Mallet percussion
Dennis Chambers: Funk
Anthony J. Cirone: Classical percussion
Vinnie Colaiuta: Studio
Phil Collins: Pop/Mainstream Rock
Vic Firth: Classical percussion
Steve Gadd: All-Around Drummer and Studio
David Garibaldi: R&B and Funk
Larrie Londin: Country
Rod Morgenstein: Rock and Progressive Rock
Neil Peart: Rock Drummer and Multi-percussion
Buddy Rich: Big Band
Ed Shaughnessy: Big Band
Steve Smith: All-Around
Lars Ulrich: Hard Rock
Dave Weckl: Electric Jazz
Tony Williams: Jazz and Mainstream Jazz

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Photo Requirements

1. Photos must be in color and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background. Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

Send your photo(s) to;
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Cedar Grove, NJ 07009-1288

Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

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Seating is limited, and ticket orders must be handled on a first-come, first-served basis—so *send your order today!* Please use the form below (or a photocopy) to order your tickets, and note that your order must be postmarked *no later than* ***April 21, 1995.*** Tickets will be accompanied by local directions and transportation information.

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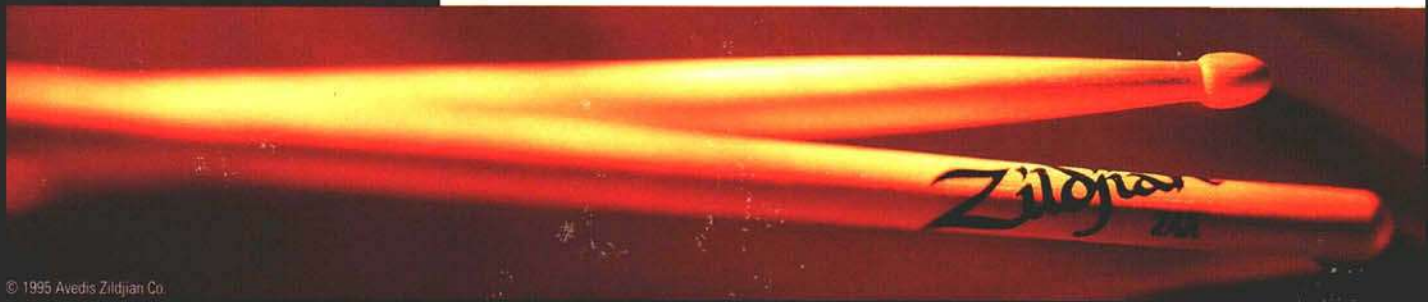

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